

SEVEN DAYS

Indie cab companies fill the void in post-Benways Burlington

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VT expert warns of hidden abuse



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An architecture tour of Vermont



YOUR FACE HERE PAGE 40
Selfie consciousness, on toast



STILL SMASHING PAGE 20
Offspring's Noodles talks punk

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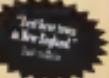
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The poster features a large silhouette of a pig in the upper half. Overlaid on the pig is the text "EAT X NE" in large, bold letters, with "VERMONT FOOD FESTIVAL" and "Sept 19-21, 2014" below it. The bottom half of the poster has a yellow banner with the text "EAT DRINK LISTEN REUSE" and "GO LOCAL SESSIONS". A small "FREE EVENT" badge is on the right. The bottom section contains text about the festival's focus on local food, drink, and music, along with a QR code and a list of sponsors.

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GOV'T MULE

The Paramount Pictures logo, featuring a stylized 'P' inside a red ribbon-like shape, with the word 'PARAMOUNT' in a bold, serif font and 'PICTURES' in a smaller, sans-serif font below it.



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CALLING IT QUILTS

They say that breaking up is hard to do, but that's much worse when the relationship is valued at \$83 million and the future of health care reform in Vermont hangs in the balance.

On Monday, the state of Vermont announced that it's parting ways with CIO, the vendor that built the state's incomplete Vermont Health Connect exchange. Seven days earlier, Vice Finance entered the crisis conference for the DFL Message blog.

Lorraine Miller, whom Salt Peter Strategic recently appeared as the state's Office of Health Care Reform summed up the decision with characteristic candor. "There he is out in the yard and the big 40-quid question is going to be, 'Why the hell didn't you do this months ago?'"

There are many others' own questions: "Because it takes months?"

The new software supplier is Optum, the smaller of the two health insurance companies that run the state's health care exchange. Optum's job is to fix the problem. According to DFL, Vermont needs to make changes to their insurance plans, but the vendor seems to. "That's because the exchange website still can't process claims, referred to as a 'change of circumstance'."

The decision to end the contract with CIO cost "according to Mark Linton, commissioner of the Department of Insurance, \$100,000. The less companies are expected to want to pitch in to write State Health Connect's insurance, says Optum and Chris Martens' "conservative" analysis.

Nobody believed that, either.

facing facts



ROAD WORKERS

An 18-page note to the U.S. Congress requested the federal cash flow to 26 transportation projects in Vermont. That means about three more than the note lists.



CHIP CHALLENGE

Two weeks ago, Chittenden County was reported to be IBM. That week, they've become just one of the Blue's Vermont-based Tech tech



GAS PAINS

Propane gas propane and propane for life last a week. So Mitt Romney's latest Gas. What else is in the pipeline?



PINE IS FIRE

The courts have ordered yet another legal challenge to Vermont's Champlain Parkway. Despite effort not尽, it's still moving... slowly.



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\$1 million

That's how much the Vermont State College system may have to absorb as a result of a plan to trim revenue projections for the next fiscal year. According to the Student Board, which was off track and last week, that the 4 percent budget adjustment would have increased three cents.



TOP FIVE

Most Popular Stories

- 1 "What邯s Myrsin a hermitage?" by Karen deMello. Why not? —Vt. and Gary —plot hints to find out whether Hark Myrsin is housed in the Burlington area.
- 2 "Who Represents and Legal Commander" (Hark Myrsin Out) by Paul Heintz. The retired legal representative and professor died last week at age 84, leaving in his outpouring of community grief.
- 3 "La Roca's Wheel-Blind Opens in Burlington" by Asia Lewis. Burlington's new Avenue Eatery has a new restaurant that seems appropriate and need third place.
- 4 "Close Up: There's No Bad News in Shure Land" by Pauline. In New York City, Shure's new headquarters is a sleek design, projections are made out on the windows, everything.
- 5 "Norge Adopts Oracle's PeopleSoft—After Years of R&D" by Marc Davis. A German group that provided legal help to companies and software vendors for decades has closed its doors.

tweet of the week:

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**SAME OLD, SAME OLD**

If Bob Naera wants to criticize Mr. DeSousa for loving America, he should at least be original [Bookend, "Ode to America," July 30]. His Obama fans are drinking from the trough. We who think are tired of what we have become. Look around and see what Vermont has become. Conservatism is the only one that can do something for you.

Richard Roberts
SOUTH BURLINGTON

in a wood loop in our wood collection in winter. We have extensive narrowwear storage, built mostly with wood — including one of the greenhouses that we built — and preserves food for the winter.

Using a method from the 1800s, we have a year-round egg supply with no refrigeration: a 10 percent solution of sodium silicate, "egg glass" is used to keep eggs, collected in the summer, fresh until January through March. We gained much information from our neighbors and are appreciative of their continued patronage of our farm products. Now we are in a position to help younger families who wish to learn how to take care of their needs.

Although preparedness is certainly a Vermont tradition, as are family enterprise or grassroots movements to popular. Mortenson is a definitive prescription for surviving in the future. Helen and Scott Nearing had substantial savings that afforded them the time to build infrastructure. Additionally, financial stability depended upon their marketing savvy; their maple products were purchased by customers in larger cities. Their Vermont neighbors, on the other hand, had to survive on much less and do more with tools and equipment that were available. Thus, Mortenson, however, not only shared their knowledge with the Nearrings but also became part of a cooperative network of survivalists. So the "prepper" in Charlotte must not fully understand the story of Helen and Scott Nearing.

From your description, his paranoia is certainly justifiable, but I hope that people will think of better ways to respond to challenges.

Ann Gruey and Tom Harcourt
Burlington

DAYSIE SUGGESTIONS

Great job on the Tapas section, any sit picking is merely personal preference. For example, I believe Luis Guzman should have cracked the top five far north entries. I think that Best Mexican should be renamed Best Mexican/Tacos. How about a new category Best Dinner for Two for Under \$40. Tax and Tip included?

Donald Jackson
COLCHESTER

CORRECTION

Last week's Fair Game column misapplied Democratic Rep. Mike Fisher. His representation Lincoln, not Bristol, in the Vermont House.

A feature story, "Zoning In?" incorrectly attributed the design of a highly efficient mobile home to Mackay Architects. In fact, Shelburne-based TBI Marbach Architects designed the project.

TRY SOMETHING!

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User-friendly



Stuck in Vermont/Entertainment Sunset

Drive-in has entertained audiences for 80 years. Can long a movie in the drive-in these days? It has influence on a biggie too, but the sunset still embodies a sense with the latest action flicks on screen summer nights.

SEVEN DAYS



COST: \$4.95

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This newspaper features full creative print — needed!

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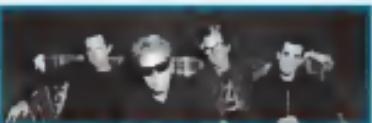
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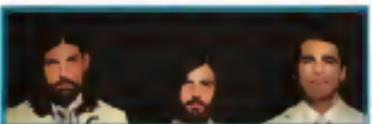
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the MAGNIFICENT 7

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①

SATURDAY 9

TWICE AS NICE

Ian Ethan Case (pictured) is something of a musical anomaly. A virtuoso on the 18-string, acoustic double-neck guitar, he is widely regarded for unique compositions and the self-invented techniques with which he plays them. One of just a handful of musicians worldwide who tackle the daunting instrument, he turns heads with each performance.

SEE CALENDAR LISTING ON PAGE 51



②

SUNDAY 10 Stretching Out

Come looking for dinner, spank friends to Yoga as Church Street. A seated invitation by Leslie Bryant Turner opens the summer yoga season at the Vermont Center for the Arts. The 10-week series, by Ruth F. and Dan Farley, Bryant Turner, and others, will include many class benefits: Preventive, Chris Atwell, Rehman.

SEE CALENDAR LISTING ON PAGE 50



③

FRIDAY 8 Drink Up

Inventor Sean Nielsen, dubbed a 21st-century Benjamin Franklin, has more than 400 gadgets to his name—including a device that turns ham hocks into ham sticks. Now he's created another: a device that makes mixing a cocktail with a single button click. That's not all. Nielsen has the creative genius to his inventing: tinyurl.com/5y6q54

SEE CALENDAR LISTING ON PAGE 54

④

SUNDAY 10 Taste Test

Most food critics there, Result, At Table in the Valley, and restaurants involved producers take over tinyurl.com/5y6q54 for a week-long series of tasting menus of their signature dishes. Part of the Vermont Festival of the Arts, the gathering of your mouths also includes food trucks and a street festival.

SEE CALENDAR LISTING ON PAGE 52

⑤

SATURDAY 9 & SUNDAY 10 Park It

Now in its 50th year, tinyurl.com/5y6q54 is the Park Festival promises a good thing. It's worth reporting: This year's outdoor event avoids these sorts of art fairs to focus on purchase. This year's art is produced by park visitors, mostly local hand printers, who have created original artworks, unique movements, while the entertainment and activities have the family friendly feel.

SEE CALENDAR LISTING ON PAGE 51

⑥

DANCING

Out in the Open

With down Slopeside Main Street and along the Rail Path, this youth-egg incubation—ahem—continues. These youth-staged performances are part of the tinyurl.com/5y6q54 Out of the Box festival, which is “expressive, dynamic, and wild.” The gallery area is a sugar-rush madhouse, where switching seats by 10-cent increments and fits.

SEE REVIEW ON PAGE 24

⑦

FRIDAY 8 Amped Up

In 1964, inspired by a social dilemma when high school students of all colors and ethnicities formed the tinyurl.com/5y6q54 Marching Band, The Black and White Marching Band, the Los Angeles-based outfit, will be joined by tinyurl.com/5y6q54 and tinyurl.com/5y6q54 on tinyurl.com/5y6q54 summer tinyurl.com/5y6q54 tour.

SEE INTERVIEW ON PAGE 66

Fourth Estate Legislature

Berton Chronicle publisher **PAUL DUNHILL** knows a thing or two about bypassing the story he's supposed to be covering.

In December 2011, the veteran Northeast Kingdom journalist was arrested for trespass atop Lowell Mountain to document a protest against Green Mountain Power's Kingdom Community Wind project. (The charges were eventually dropped, and the power company paid him \$12,000 legal bill.)

Now the newsman's back in the news. But instead of running from the law, he's running for public office.

Forty years after he founded the Chronicle, the 70-year-old Stowe Greenhookster stepped down from the paper's day-to-day management last spring and fled papers to run as a Democrat for a seat in the Vermont House. His team includes Reps. **JAN TROY** (D-Glen) and **MIKE STROH** (D-Albion), as well as Stowehouse Democrat **ROB SMITH**, a Confidential Republican, in the race to represent the two-member seven-town district.

"It just occurred to me that after 40 years of close observation of public affairs in the Kingdom, it might be a good qualification for actually getting involved," Dunhurw says. "There is just frustration that every journalist feels at some point that they watch and they—*sigh*—and they analyze and they report and are always condemned from direct involvement in what's going on."

This will be the first time Dunhurw's run for office. In 1993, he unsuccessfully challenged the a-senator **VERONICA CAMPAGNA**, campaigning against what he characterized as ethical lapses on the part of the incumbent. And he's not the only journalist joining the political fray this year.

ROBYN SMITH, a veteran reporter for the Moreyville-based *Newspaper of Orleans*, is running as a Republican for a House seat currently represented by Speaker **SPENCER SMITH** (R-Moreyville), and Rep. **PETER PRICE** (D-Montgomery), who is retiring. Other candidates in the race for that two-member, five-town district include retired Washington Electric Co-Op general manager **WYATT PRICE**, a Democrat, and Moreyville Elementary School preschool teacher **EMILY JAPAN**, a Republican.

Berkshire isn't even the only Benzie Chronicle reader vying for office. **PAUL LEPERINE**, who worked in an on-call regional volunteer and statehouse reporter for the Chronicle since 1975, is running as a Republican to replace running Rep. **RAY JORDAN** (D-Orford) in a 16-town district on the Canadian and New Hampshire border.

"Never a dull moment," jokes Gresham managing editor **REBECCA DUNHILL**, who now finds herself working for one candidate and overseeing another—all while she tries to direct the paper's election-year coverage.

Soon after her colleagues fled to run, Dunhurw wrote an editorial with the headline, "We Will Do Our Best," to assure her readers that the two candidates would play no role in the paper's political reporting.

"We know that no matter what we do this summer and fall, there will be people who think we are giving our colleagues extra attention or some kind of breaks," she wrote. But, she argued, "the last time around, we were much harder on Mr. Blackhouse than we were on his opponent, the incumbent, Vice [Smith]."

According to Dunhurw, Blackhouse's constituency is easier to navigate than Belknap's, because the former merely comes to the office anymore and contributes only the occasional art review. If she uncovered a damning story about him, however, Dunhurw says, "We'd just do it—and I think he would expect nothing less."

What'll he do if he wins this close second and finds himself in Montpelier four months of the year?

"We haven't figured that out exactly," he says. "It might be easier for me to cover sports in the evening."

Does his opponent, the House speaker, have any concerns about the local press covering and naming against him?

"I think that's an issue that he has to figure out himself," says Smith. "I'm looking forward to a robust discussion of the issues. I've known Mackey since we both began growing up, so I think he definitely leaves the town as well as anybody."

Zero is the Loneliest Number

At he seeks to depose Chittenden County Sheriff **SCOTT MULLEN** in this month's Democratic primary, challenger **MIKE CANTRELL** is drawing attention to the number of women serving as officers in the department: zero.

"I really don't know why the present sheriff has no women deputy sheriffs, but I think he's wrong, and I will make him answer a very pressing," Cafferty says.

Compared to other Vermont law-enforcement agencies, the dearth of women in the Chittenden County Sheriff's Department seems unusual. Though the office employs two women in part-time civilian positions, all 21 deputies are men.

In the Vermont State Police, 12 percent of all officers are women, while 15 percent of the Burlington Police Department's 98 officers are women. In the state Department of Corrections, the percentage of women officers ranges from 7 percent to 16 percent, depending on the facility, and averages out to just over 12 percent of the inmate base.

McLaughlin, who's served as sheriff since 1982, says gender diversity is important to him—but he believes his department has such low turnover he rarely has the chance to hire more women. Before he became sheriff, when his last female deputy retired, it had been five years since his department had a vacancy.

McLaughlin also says he prefers to hire those who have already been certified by the Vermont Police Academy, a qualification that can further limit the number of women seeking the job.

"We're very limited in what we can offer for pay," he says. "I'd go take a picture some place. I'd show up at an event where [politicians] are there. But we don't have a [politicized] beat or anything."

Last time he ran, Smith says his column "treated us just like everybody else."

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secret ... Once they're in there, you have to have a chance that works as well for women as for men."

You also have to demonstrate to potential applicants that women can succeed in a field traditionally dominated by men, says Vermont Works for Women director of women's programs, MARGIE JULY.

"Women can do at least the exposure and the role models in that arena," she says.

Joly's organization tries to promote that to the women who take part in its next-week Step Up to Law Enforcement program, which has provided 80 women with pre-lawyers training.

Coffey, who teaches criminal justice courses at Champlain College, says he would work with — and help fund — organizations like Vermont Works for Women to diversify the sheriff's department. And he would expand the use of the force to bring on more women.

"You have to make long-term commitments, and I'm willing to make those long-term commitments," he says.

Winning Windham

The good news for Sen. JEANETTE WHALE (D-Windham) is that her successor and namesake, Sen. PETE GALLAGHER (D-Windham), isn't running for reelection.

"I am glad he won't be in the seat beside me, if I've had up there," she says. "I think he was disastrous on the square."

The bad news for the Putney Democrat is that the race to replace Galbraith in the two-member district has drawn several top-notch candidates — and this month's Democratic primary — and only one of them could end up winning. When herself.

"I'm not taking anything for granted at all," she says.

Though White struggles to identify specific achievements during her 13 years in office, she's hoping voter value, her experience, which she says will come in handy during next season's fight over single-payer financing.

"My knowledge of the process, the system, how it works and the relationships I've built allow me to work with other people to get things done," says White, who works for the Brattleboro Housing Authority. "I think that means a lot."

But White isn't the only one playing the experience card.

Townsend Democrat RINGER ALBRECHT has a résumé longer than mine. The former U.S. House Agriculture Committee staffer for then-congressman JIM JEFFORDS went on to serve as former governor ANTHONY GIBRISH's secretary of agriculture and eventually moved to CEO of Townsend's Grand Cottage Hospital.

"What difference does it make?" he says. "I guess my knowledge of Vermont, my knowledge of its people and my experience."

Albrecht, whose family has lived in the area since the 18th century, is a known

quantity in the district's West River Valley town — and he's won Galbraith's endorsement.

"He's somebody who has enough experience, who's prepared to stand up to the special interests," Galbraith says, before taking a swig at White, who he handled over campaign-finance reform. "[Albrecht] doesn't think, as Jeanne does, that Vermont lobbyists are vicious creatures, unlike the ones in Washington, who are just there to provide advice to legislators."

Working against Albrecht in Vermont's most liberal Senate district are his Republican peers: since he ran unsuccessfully for the House in 2004, he did not re-elect the GOP twice, though he now says he was always a "fiscal Republican."

The party of George Bush is not the party that endures today, he says.

REGULARITY can't be sure about Albrecht's ideological leaning.

"I wonder how comfortable Roger is in that race, because primary voters tend to be pretty far to the left," she says.

For a first-time candidate, Albrecht is making an impressive run — a result, perhaps, of his work with the Democratic training group, Rising Vermont. Last month, the independent reader he carried her name, taking on more than \$10,000.

A freedom columnist for the Brattleboro Reformer, former teacher and mother of two young children, Albrecht says she's focused on addressing rising rates of poverty and supporting the middle class.

"As someone who is an educator and whose children are currently in the system, I think I have a different perspective on where we've been and where we're going," she says.

Like all those in the Democratic primary, Albrecht calls herself a "big supporter of single-payer."

But this candidate with the best credentials on that issue might be Poulin's JOAN AUSMAN, who serves as a manager for Vermont Health Connect.

"I'm running for the Senate because I want to be part of the work that's going to be done on the financing piece of single-payer," she says. "I'm fully committed to universal health care."

Ausman would also be fully committed to serving. Though she'd be paid as a part-time legislator, she says she'd serve as a "full-time senator."

"I want to set up an office so there's ongoing constituent services here," she says.

Bowman has lived in Vermont only since 2004, but her work as manager and former field organizer for the Vermont Democratic Party has introduced her to plenty of Windham County voters.

"I just got very integrated," she says.

The two Democrats who rack up the most votes will face Liberty Union candidate AMON DABORN of Moretown and JEFFREY ALEX of Brattleboro, as well as independent MARY HANSON of Windham in the general election. ☐



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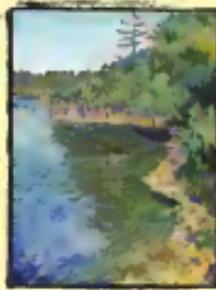
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Cheryl Hanna's Suicide Confirms Mental Health Problems in Vermont

BY MATTHEW ROY



Cheryl Hanna and Paul Hastings
17

In public, Cheryl Hanna was bright, poised and confident. On WCOM and other broadcast media, the Vermont Law School professor elegantly translated dense legal decisions. On campus, she was a beloved figure many regarded as an inspiring role model.

But none of that prevented her from slipping into a severe depression in May. It was, according to her husband, Paul Hastings, a "very fast, very spiraling" downward slope. "When she entered this most recent bout of depression — which is my 12 years, I'd never seen anything like this with her — I kept asking her to prioritize," he remembered Monday.

Hanna sought help — through her general practitioner and a therapist. In late July she agreed to be admitted to Fletcher Allen Health Care, her husband said.

But she found herself "stranded" in the emergency room for a few days because there was no room in Shapleigh's, the building that holds the hospital's psychiatric floors, Hastings said. Such waits have been common in Vermont due to a lack of psychiatric facilities, acknowledged Fletcher Allen spokesman Mike Noble. On any given day last month, he said, three to 15 people statewide were waiting for beds.

Hanna headed home for her 46th birthday — July 22 — then returned to Fletcher Allen when a spot finally opened in Shapleigh. "She did not like being there," Hastings said. "She was worried about the stigma associated with that and how it may have an effect on her career." She wanted to go home, and staff decided to release her on Friday, July 25, for the weekend.

The next day, Saturday, Hanna left the house for a walk, intending to attend a yoga class. In fact, Hastings learned later from police investigators, she went to a local firearms shop and purchased a handgun.

On Sunday, Hastings was among the volunteers setting up for the annual Summer Grinch Food Festival — an annual event Hanna had always enjoyed. He stopped home to check on his wife. That morning, he'd urged her to come to the festival; she had told him she didn't want to get out of bed. Her sister, who had come in from Chicago to help, had gone for a "spa day."

When Hastings didn't find his wife, he and his sister-in-law began searching. Ultimately, she found Hanna in the basement, wounded, as a result of a self-inflicted gunshot. That was the official cause of death. Hanna and Hastings had two children together.

News of Hanna's death generated an outpouring of grief — and public accolades from friends, elected officials, and students and staff at the law school. Many recalled her generous nature and her interest in women's legal issues. Masters paid the University of Vermont's Iras Allen Chapel for Hanna's Greek Orthodox funeral last Friday.

MENTAL HEALTH

On a legacy webpage set up by VLS, colleagues and students described her as a "passionate, approachable and beloved professor" and commented on Hinsen's dedication to women's issues and her commitment of the law.

"A week before my midterms exams, during my second semester of my 1L year, my computer crashed," wrote Hinsen's former "Prof." Flanna allowed to let me borrow her extra laptop. Not only did I use it for my midterms but for the remaining semester. Thank you for all that you have done for me and the students of VLS. We will miss your smile, sense of humor and outgoing personality."

On Monday, Hinsen, who works as an industrial designer, spoke to Seven Days in his downtown Burlington office about his wife's life and death. "I think if there's any lesson that needs to be considered it's that the subject of depression needs to be kind of put more out in the light of day," he said.

"I've been told by so many people — people you would never believe that to be true, and people who I come into daily interaction with — of parental suicides in their family," he said. "I never heard of these things until now because of the taboo surrounding the topic, and that sense of shame that is associated with it."

Hinsen's struggle is a common one in Vermont. The state's suicide rate is higher than the national rate, both officials acknowledged in 2002 in a Youth Suicide Prevention Platform. Last year, 308 people in Vermont took their own lives.

"Somebody's dying of suicide every four days. That's pretty mind-boggling," said Mary Moulton, executive director of Washington County Mental Health Services.

She cautions against drawing parallels between cases. Every individual, every story is unique, she said. "Stateside, reaches all socioeconomic groups, and the emotional pain does not end at depression."

"This has a staggering impact on small communities in a rural state," said

Jillien Terrell-Falk, executive director of the Center for Health & Learning in Bennington, which coordinates suicide-prevention efforts in Vermont.

Men kill themselves more frequently than women by a four-to-one ratio, according to state statistics, and the most common method is using firearms. A national group recently reported that Vermont had more gun fatalities than vehicular deaths in 2011; most of the gun deaths were suicides.

Hinsen said he had no guns in the house, and at most a "gun part."

"It's kind of freaky how easy it was for her to get that gun," he said of his wife's weapons purchase.

Ann Brader, the leader of Our Space Vermont, said that gun shops do perform background checks in Vermont. However, she said, the state has selected few people to the federal list of those who can be barred for purchasing a gun for psychiatric reasons, and they do not include people who have been voluntarily hospitalized — usually those found or adjudicated to be a threat to themselves or others.

Alexander Peter, also from the Center for Health & Learning, has been researching a suicide prevention idea that is already in place in New Hampshire. Some gun stores there voluntarily display posters promoting suicide-hotline numbers and distribute literature that describes where to get help. He said local mental-health officials are reviewing his proposal for possible adoption in Vermont.

Hinsen's death could start a number of conversations about ready access to guns, about the stigma still attached to seeking help for a mental health problem, and about the ongoing lack of readily available psychiatrists based in Vermont.

"I'm happy to talk," Hinsen said in his office. "But what I want to make sure it brings toward the awareness of the disease of depression ... She got caught in this strange, dark place, where she couldn't see, and where she was suffering so much." ☐

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The Rise of the Micro-Dairy: A Longtime Dairyman Thinks Big – By Going Small

BY KATHRYN FLAGG

Go big or go out. That's the conventional wisdom that has been driving the dairy industry in recent decades. Plenty of Vermont farmers have chosen the second option. As commodity milk prices have yo-yoed between record highs and crushing lows, mid-size dairy farmers in particular have felt the squeeze. In the last decade alone the total number of Vermont dairy farms dropped from 1,433 to 993, according to the Vermont Agency of Agriculture.

But not all of the surviving operations are large ones, milking thousands of cows. In fact, a growing percentage of Vermont's remaining dairy farms are small. Between 2007 and 2012, the number of dairy farms with fewer than 10 cows increased by more than 30 percent to 217, according to the U.S. Department of Agriculture. That's about one-quarter of Vermont's dairy farms. Small dairy herd numbers are on the rise nationally as well.

In response, one longtime dairyman is shifting the focus of his new small — the so-called "micro-dairy" — and supplying its practitioners with the equipment they need.

"At one point I had a farm with 250 head of cows, and I didn't enjoy it," said Steven Judge, who has been milking the animals for more than 50 years. Today he keeps a tiny herd of four Jersey cows at his small, fully robotic farm.

Judge runs Bob-White Systems, a company that invented a small-scale pasteurizer designed for processing milk on farms. But the mini-pasteurizer comes with a hefty price tag: \$10,000. So Judge is diversifying, lowering the purchase of bulk tanks, better charts and other milking equipment specifically designed for micro-dairies.

"I really appreciate small-scale agriculture that is sealed to meet the needs of a community," Judge said. "I like to see cows in people's backyards."

The idea behind Bob-White is to put farmers in charge of their own destiny: they won't be able to pasteurize — the process of heating milk to kill most of the possible pathogens, protect against disease and slow spoilage caused by microbial growth — on-site instead of shipping milk to a big processor, where it is combined with milk from other farms and eventually pasteurized and homogenized. Marketing its products

AGRICULTURE



directly to consumers allows a micro-dairy to command higher prices.

In July Judge may have solved another problem for small dairy operations. His farm became the only private lab in Vermont certified by the Food and Drug Administration to test the safety and quality of raw milk being sold by farmers. Under Vermont law, farmers selling more than \$750 gallons of raw milk each week must have their milk tested monthly. Prior to Bob-White's recent FDA certification, that required driving samples to the state lab in Burlington.

Why the growing interest in small dairies?

"A lot of folks see it as part of a diversified business plan," said Andrea Stander, the director of the farm advocacy group Rural Vermont. Micro-dairies add, "Byproducts from milk processing like whey, can be used to feed pigs or fertilize cropland. It's hard for Vermont to compete against California or the Midwest in conventional dairy production," said Stander, but the state excels in other ways.

"One of the things we do really well in Vermont is grow grass," she said. "We have the climate for it, we have the history for it. A small-scale, grass-based

dairy has real potential to be economically viable as part of a diversified farming system."

When he started dreaming about developing his own small-scale pasteurizer, Judge applied some of the same thinking that guided an earlier enterprise with similar goals. In the early 1990s, he founded Vermont Milk Producers and created the Vermont Family Farms brand of milk. The goal was to market milk under a Vermont label, and pay farmers more than they would otherwise earn in commercial production. He ultimately sold the label to a larger dairy on St. Albans Cooperative Creamery. The St. Albans co-op passed the brand off to Hood, and eventually the label disappeared.

His new project puts dairy source back in the hands of farmers. Judge's pasteurization device, called the Lila (short for low input, low impact) was initially plagued with problems. The first prototype — which Judge and his two engineers tested exclusively — couldn't pass FDA inspection. Consultant Amy Shulfsberger stepped in to help Bob-White navigate the regulatory landscape, and she

quickly realized that the food-safety and production rules around dairy processing were designed with bigger operations in mind.

"They had to figure out how to work within the rules at this very little scale," said Shulfsberger.

Concord businessman Bruce Hildand, who has known Judge for years, said Judge had an uphill battle when it came to bringing the Lila to market.

"Steve has done a remarkable job of fighting his way through the established order to come up with, in this case, a really imaginative, creative, effective device that will help small family farms," said Hildand.

By offering "greater" pasteurization than some larger-scale equipment, Judge claims the Lila better preserves the taste of fresh milk. "The flavor of milk is every bit as complex as wine, but we have forgotten and ignored," said Judge.

But getting the Lila onto farms has been tough, given the price tag. The model that currently costs a stamp of approval requires significant, costly engineering changes — including a larger pump and heat exchanger, more

Vermont's Shaken-Baby Expert Warns of More Child Abuse

BY KEN PICARD

After 35 years as a Burlington pediatrician and a University of Vermont medical school professor, Dr. Joseph Hagan fields a lot of daily phone calls — from current and former students, fellow doctors, and other health care providers who seek his advice on difficult and complex cases. But when the call is from a state's attorney or police officer, usually it's too late to help save the patient.

Hagan, 63, is Vermont's leading expert on abusive head trauma (AHT), more commonly known as "shaken baby syndrome." In 2008, the American Academy of Pediatrics adopted the more inclusive term in recognition that many of the serious injuries that infants and toddlers suffer at the hands of adults are caused by shaking alone. Gripping, squeezing, slapping or wrenching their small bodies can also result in permanent injury or death.

So far this year, physical abuse has allegedly claimed the lives of at least three young children in what Chittenden County State's Attorney T.J. Donahue described last week as an "unprecedented run" of child fatalities. A fourth death, that of a 4-week-old Burlington infant, was referred to criminal investigators last Thursday, the same day Hagan spoke with *Seven Days*. The state routinely contacts Hagan to help determine precisely what caused a child's death.

But Hagan, who has a contract with the state to help investigate these tragic situations, says other, equally serious cases of abusive head trauma have occurred in Vermont this year that haven't gotten any press coverage. Some have left kids in a permanent vegetative state or with lifelong, debilitating conditions such as cerebral palsy, blindness, learning disabilities or severe disorders. But without a death or criminal charges — which can be very difficult to prove in a court of law — the public never learns about them.

Essex County State's Attorney Vence Bharati says he's working with Hagan on a case right now in which a young child was left permanently disabled by an abuser. But because it involves a CHINS — a child in need of care or supervision — protection, which by law is confidential, neither Hagan nor Bharati could discuss any details.

Hagan warned it's not an isolated case. "If you looked at the numbers of



these cases statewide, you'd probably be surprised," he said. "Even in small towns there are kids physically or sexually assaulted, and people never learn of it because no charges were brought."

That's one reason Attorney General Bill Scott called on state lawmakers last week to scale back some of the privacy protections on cases referred to the Department for Children and Families. Critics have accused the agency of dropping the ball in a recent child abuse death. The families of Debbie Sheldon of Poultney and Brighton Gense of

Winooski were both known to the agency.

Hagan said that while he agrees with the outcry for more public discussion and scrutiny of child-abuse cases, he's "hurt" by the attorney general's campaign for greater access to DCF files and family court cases, fearing the state will adopt an all-or-nothing approach to privacy. Clearly, when something horrendous happens to a child, he said, the decision whether to report the child to his or her parent becomes very difficult. But he's not convinced that making cases

PUBLIC HEALTH

more public will make that decision any easier.

One problem, he explained, is that it's often difficult to determine exactly what happened or even prevent the mechanism of injury. Recently, Hagan fielded a phone call from an emergency room physician about an "odd-looking burn" on a child, as Hagan described it. Although the burn didn't fit the normal pattern for an accidental injury, he said, it didn't fit the usual profile for child abuse either.

Obviously, the injury was deemed accidental, which explains why Hagan can't provide more details. Had that case been open to public scrutiny, he pointed out, a lot of needless harm might have come to both the child and parent.

"You can get on the child-abuse registry for having caused someone simply because DCF said you did," Hagan said. "You can have your child taken into state custody based on the *presumption* of abuse. That's why you're going to get charged if it's likely to heat up before a jury beyond a reasonable doubt."

Hagan offered another pragmatic concern: When a child-abuse case goes public, so does the name of the victim.

"If it's a 6-year-old whose case becomes part of the public discourse, does the kid now have to change schools?" he asked. "I think there are a lot of unintended consequences we need to think about. What are we going to do by making it more public? That's what I'm not clear on yet."

State's Attorney Bharati said he would support increased public disclosure in a "case-by-case basis."

Hagan, a native of the Washington, D.C. area, first developed an interest in child-abuse prevention back in the mid-1970s, while he was still a resident at the University of Vermont College of Medicine. He joined the faculty there in 1979.

"I realized ... that these cases make me incredibly angry," Hagan recalled. "But I also realized that in order to be an effective pediatrician," that reaction "was not going to serve me well, so I began to study."

Hagan's interest predates the term "shaken-baby syndrome," which didn't appear in medical literature until 1986. It wasn't until the late 1980s and early 1990s that pediatricians began to fully grasp the effects of abusive head trauma,

where the brain slushes back and forth inside the skull like a bag of water, breaking blood vessels, causing swelling and lifting neurons.

For nearly three decades, Hagan has been on the front line of abuse prevention in Vermont. In the mid-1980s, he helped the state develop its rigorous then-groundbreaking infant medical neglect laws; thereafter, he became the state's medical consultant on large and complex child abuse cases; these days he fields about four to six such cases each year. For the last 15 years, Hagan has also volunteered to either offer or co-chair DCF's trauma advocacy committee, which reviews all known instances of serious child abuse.

While Hagan acknowledged the recent cluster of "horrendous cases" this year, he pointed out that the problem of AHT isn't a new one. In general, it often happens to children before age 4; infants between three and four months are at the highest risk. That's when babies typically cry the most, he said, which can trigger a sudden, violent outburst on the part of a parent.

Are there typical perpetrators of AHT? Interestingly, Hagan said that in his experience, the problem cuts across all socioeconomic lines, just like alcoholism and spouse abuse. And, contrary to popular opinion, he said, most offenders aren't mentally ill, alcoholics or drug addicts; though these problems can predispose a parent to abusing a child. As he put it, "It's very important that we not take the view that it's those people."

Typically, he explained, there are three factors that combine into a "perfect storm" for AHT: first, parents may be preoccupied by abusive behavior, perhaps because they, too, were raised in abusive households or are managing chronic situations in their lives such as a bad marriage, a substance problem or employment difficulties.

Second, Hagan said there's usually some "protection" behavior on the part of the child, such as a tantrum, an uninterrupted bout of crying or defiance behavior by an older child.

Finally, Hagan said there's usually an "enabling event" such as a lost paycheck

or a job dismissal that finally pushes the parent over the edge.

Why does it seem that Vermont is experiencing a spike in both the frequency and seriousness of these cases? Hagan suggested that one underlying cause may be "toxic stress" — that is, strong, frequent and prolonged adversity caused by persistent poverty, substance abuse, food insecurity and violence in the home that can actually alter the functioning of the brain by causing neurons to not divide or grow. Because humans now believe that this effect can last not just for one lifetime, but even change the way people's DNA functions over multiple generations in a process called epigenetics.

"It's very difficult to change the epigenetics once it happens," Hagan said. "So now we have this multigenerational experience that's very hard to break."

Is epigenetics, like global warming, payback for bad policies over the past century?

"Maybe," Hagan suggested. If so, he said, addressing the problem will take more than just hiring a few more DCF investigators and social workers. It'll take more "upfront approaches to prevent those needs down the road." Hagan said he isn't sure whether Vermont can master the "enormous political will and heavy investment" that would require, especially for gains that may not be seen for a generation.

But after 34 years of practicing medicine, he's not giving up. Hagan blamed this campaign against toxic stress to dust off childhood memories, then later mass incarceration, which helped turn the field of pediatrics more than a century ago. Nowdays, he said, pediatricians have begun asking parents not just about their children's health but also about what else is happening in the household.

Years ago, the doctor's question, "How are you all doing?" was merely a conversational asker. Today, it could save a life.

Disclosure: Ken Phaneuf's wife, Stacy Govey, works as a deputy state's attorney in Chittenden County.

Contact: ken@sevendepot.com

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12

Docomomo New England Tours Vermont's Modernist Architecture

BY AMY LILLY

This past weekend, a group of art and modern architecture fans gathered in Vermont for an immodestly sized tour of the state's signature modern buildings. Enthusiasts of all eras that last, at least in Vermont, from the 1930s through the '70s, these are folks who refer easily to iconic architects "Lud Kahn" and "Ed Barnes" as if they were old friends. (That's Louis Kahn and Edward Larrabee Barnes to the rest of us.) They talk about bay spans and volumes of space and Le Corbusier's influence. So what were they doing in architecturally wrinkle Vermont?

It wasn't all there's plenty to see here — and Marie Sorensen, the programming coordinator for the Boston-based group that sponsored the event, Docomomo New England, was determined to fit as much in as possible.

In two 10-hour days, the group of 35 to 32 visited Frank Lloyd Wright protege Alan Gellman's houses in Norwich, Peter Eisenman's House II in Middlebury,

SARAH SELLERS JOHN MALLARD and others' Goddard College buildings in Plainfield, two churches and three houses, including one by the late Dais Riley in Burlington, three Sellen creations in Winooski, and two Eliel Saarinen houses in Willington. Then there was required driving the width and breadth of the state and through as many mountains as possible.

The New England chapter of the international organization Docomomo (which stands for "documentation and conservation of the modern movement") holds most of its tours and events in the Boston area, though it did make a recent trip to Maine. Its first foray into Vermont attracted a small Boston crew that included architect Fred Noyes, who served as guide at the 1949 and '52 Kilkington houses designed by his father, Kilo. The later one was built as the family's summer home while Fred was in high school, and he continues to use it.

The other guides were Vermont state architectural historians **JOHN CULMEN**, who arranged most of the destinations, a good Sellen, sporting a 1962 U.S.

ARCHITECTURE



Olympic team Roots bent for the occasion, and Norwich University architectural history professor **MARTIN FRIED** perked up versions of Burlington's two markedly different but complementary (1977) churches, Burlington Associates (now **THOMASOLINI**)'s Cathedral Church of St. Paul and Edward Larrabee Barnes' Cathedral of the Immaculate Conception.

Vermonters made up the majority of attendees. Some had gone word through AIA Vermont, including architect-critic and Vermont Law School professor **RONALD KLEIN**. Stained-glass artist **CHRIS ALEXANDER** from Barre and Stowe architect **ROBERT STROBL** also attended. Among a smattering of geographical outliers, North Carolina State University graphic design professor Martha Scovil came because her daughter, the noted design critic **ALEXANDRA LEIGE**, had recommended the tour.

Also Scotland attended, the opportunity to wander through Eisenman's white sculpture of a house, designed in 1994, was hard to pass up. "It's not every day you get into a Peter Eisenman house," she commented during a picnic lunch behind the Newbury Village Store. The other guides were Vermont state architectural historians **JOHN CULMEN**, who arranged most of the destinations, a good Sellen, sporting a 1962 U.S.

Two Bostonians made the drive up to isolated Hardwick solely to see Eisenman's House II.

A 3-D grid-oriented puzzle of mathematically determined masses and voids, House II might be seen as an extreme result of the modern movement. The internal phenomena, with gorges in Eisenman's experimental buildings of the 1980s and '90s, often characterized in architecture as anathematical referents to a kind of pure beauty through function and form.

Eisenman's method was as pure as he located an rectangular floor courts on the second level wide enough for an adult to tilt through to the first floor. (The first owners, who had a toddler, inserted metal gates against the architecturalism.)

Peering down through a grid, Collier joked, "Don't question the theory. The theory and there had to be a void here."

"It's very rigorous to the diagram," commented Noyes about Eisenman, who in 2002 still teaches architecture theory at Yale. "The idea is more important to him than the liability." In the end, though, Noyes was surprised by the basic version of Eisenman's notoriously complicated plans. "I like it better than I thought I would," he admitted.

"Perhaps someone will like House II well enough to buy it in its current owners,"



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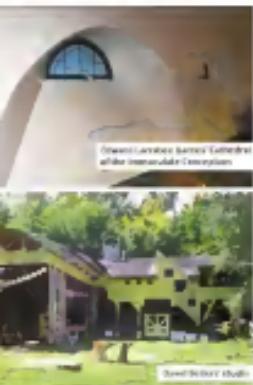
who lovingly restored it to its original state in 1993, put it on the market a few years ago for \$2.8 million and recently reduced the price to \$1.8 million.)

But if House II was the extreme, it seemed like every stop on the tour explored another. The trip covered such a wide range of techniques that modernists felt more like a collection of eclectic approaches than a movement.

Gellman's houses, with their moon-projecting dividers between wall and ceiling — a kind of continuous overhead shell bending each room and hiding lights — are a direct link to Wright's designs emphasizing the horizontal line.

Meanwhile, the trio of Sellen creations are, as he put it, intentionally "weird" — a word used many iterations by those with such delight. "A home should take at least a year to reveal itself. There should be mystery to it," declared the cofounder of the Web design/build movement. During that era, Sellen and his fellow disseminated Yale architectural students set out for Vermont's Mad River Valley to become DIY-builders.

The tour viewed two of Sellen's



Opposite: Lawrence Scarpa's Gateway at the International Convention Center in Waikiki, Hawaii. Below: The Noyes family's modernist ski house in Stowe.

Photo: Debra Roth

Pricily Mountain houses above Waits and their contemporaries, Arctic Barker. There's a 2002 no-dollie-barred, pretzel-concrete house with a pool that one has to experience to believe. (You can, it's available to rent for up to eight people at \$700 per night on vrbo.com.) The Barker and its 60s success surprise with another statistic: improbable cubby or quirky details at each turn. Details come in every shape but rectangle.

At Goddard, Sollers' painting studio was so personalized that students nicknamed each plywood truss holding up the floors, according to Tuckbridge designer **ROBERT MURRAY**, who researched the buildings for a Norwich University class.

"It is architecture, or is it art?" Murray, the principal of Murray Partners in Boston, wondered about the three Goddard buildings. They are eligible for listing on the National Register of Historic Places but have been demolished for 32 years following the college's switch to low-residency education. Filled with sharp-edged student art, they show the strain of deferred maintenance.

Colman opined, of the buildings, "They're in this weird gray area of experimentation, art, design, architecture and concepts of living spaces." Worth saving? Of course. "Think how many

beautiful buildings there are in the world," he pointed out.

By comparison with Bell's' mansion (accepting the elegant, high-end Pitcher Inn in Waikiki), the buildings of "high" modernism on the tour seemed downright sober. These included a 1915 house by the still-practicing native Vermont architect **PARSON REEDER**, now 85, who attended lectures by Frank Lloyd Wright at Pratt Institute, a 1958 house by Dan Kiley, designed before he made his name as the 20th century's preeminent landscape architect, another designed in 1944 by both and Bill Freeman, two principals in the Burlington firm **FRISCHMAN FREEMAN**. At a time when modern architects were extremely rare, and the two Noyes houses

There is, indeed, zero mystery to the sun-baked sweep of the Noyes family ski house's sheet-rock beams through the wall of sliding glass doors to the conference deck outside.

"You can read the whole thing," Fred Noyes noted, standing on his family's original Rossini coaches after having graciously served our guitars, cheese and crackers. His father was in the department of industrial design for the Museum of Modern Art in New York City and designed the corporate look of IBM, among other innovations.

Not all the elder Noyes' projects were successful in his son's eyes. The other Noyes house, called the Oldy House, has a wall of plate-glass windows oriented toward the mountain view, while its sheet roof, pitched inward at adjacent walls, drew the eye in a competing direction. "It's a little disconcerting for me," Noyes commented.

Returning to his car after the tour, Don Kiley also felt slightly overwhelmed. "This is a bit like drinking from a fire hose, at the end of these two days," he quipped. "And we haven't even seen everything." By which, citing Bennington College's modernist structures and the Edward Durell Stone-designed campus of Lehigh University in Pennsylvania, one places the group could have visited.

Who knew Vermont was a town of modern architecture?

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Galway Kinnell to Be Honored at the Statehouse



POETRY

In 1968, when Burlington, Vermont, resident **GAELYN KINNELL**, was appointed poet laureate of Vermont — or “state poet” as he preferred — by then-governor **PAULINE KINNELL**, he was the first to hold that title since Robert Frost. The position, which he held until 1998, is just one of the seeds of awards, fellowships, and appointments he has garnered throughout his career.

Kinnell taught at more than 30 institutions, most recently New York University and published more than 30 volumes of poetry, including translations of Rainer Maria Rilke and others. He has received almost every honor that can be bestowed upon a writer: a Fulbright Fellowship, two Guggenheim Fellowships, the National Book Award, the Pulitzer Prize, an NBA Fellowship and a MacArthur Fellowship.

On Thursday, August 7, Kinnell, now 87, will receive yet another tribute in the Vermont Statehouse: hosts “Celebrating a Life in Poetry” in his honor.

The public is invited to hear Kinnell’s poems read by some of his accomplished colleagues — Michael Collier, Mark Doty, **JOSEPH ELLSWORTH**, Edward Hirsch, Marie Howe, **PAULINE JACKSON**, Sherry Gilds and **ALICE HUTCHINSON** — in the grand forums of Vermont’s legislative hall. A reception will follow in the Cedar Creek Room.

The Kinnell celebration is the brainchild of **LISA VAN KINNELL**, who put the event together with support from

the Vermont Humanities Council, the National Endowment for the Humanities, the Vermont Arts Council and several other arts and media organizations. Readers of this paper may know her as the founder of **BOOKS ON BACKBENCHES**, a Northeast Regional literary series that lasted off in 2003.

Van Kinnell, who formerly coordinated readings at the St. Johnsbury Athenaeum, has a knack for lining literary luminaries to surround 18th-century buildings. The series is now based at the Brattleboro Village Congregational Church, where writers such as current Vermont Poet Laureate **STEPH LOR**, **ELIZABETH KERRY** and **ROBIE LINDBERG** have shared their work.

Attending at the Kinnell celebration one also experiences an eventful pairing of poems and place. In the past, he has performed at venues ranging from the gigglebox **Gordonsville** in Dodge Poetry Festival in New Jersey to Lyndhurst’s the Crandall Cafe. Kinnell’s words will resound inside the Statehouse — perhaps the most fitting place to hear one of Vermont’s most beloved “state poets.”

JULIA SHIPLEY

INFO

“Celebrating a Life in Poetry” Thursday, August 7, 4 p.m. at the Vermont Statehouse in Montpelier. For tickets visit tinyurl.com/269kinnell

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Dear Cecil,

Why does placing strands of any material in an enclosed space (as thin as a gold chain in a jewelry box or as thick as a heavy rope in the bed of a pickup truck) almost inevitably result in a tangle of knots? Are the strands engaged in some sort of secret orgy? Is this proof of chaos theory? Or string theory? Or chaotic string theory?

Shonda, Québec

A simple question, no? The answer, however, is a bit of a snarl. Because, we'll get this untangled soon enough.

1. To a scientist or engineer, knots and tangles are of neutral interest. The bears you want untangling: cables and Christmas lights or the least of it. A knot can reduce a rope's strength by up to 50 percent. A tangle in a strand of genetic material can lead to transcription errors and a three- or four-fold spike in mutations. A knot in the abdominal cord can result in fatal injury or death.

2. You might suppose mathematicians would offer some insight. You'd be wrong. Knot theory, it's true, has been the object of basic research for more than a century. However, except for a few anomalies, knot theorists have defined their field to exclude all items of practical relevance. The classic mathematical knot is a closed loop—that is, the knot having been tied, the

string ends are then joined together, so that the knot hasn't been preserved and studied. In the real world, in contrast, the string ends usually are loose. As one of the foremost knotists puts it, the knots typically form in "a randomly assigned length of free-ended rope." The goal isn't to preserve the knots but to make them go away, or prevent them from forming in the first place.

3. Recognizing that knot classification—defining, in rigorous mathematical terms, exactly what kind of mess you've got there—is hardly the top priority of anyone contemplating a tangled extension cord, a few upstarts have taken a stab at untangling knot formulas. For example, physicists Doron Bouyer and Douglas Smith, in "Sportsman's Knotting of an Agitated String" (2007), report on a series of experiments in which ropes of varying length were tumbled at varying speeds in hopes of varying rates for varying lengths of time. As

you'd expect, Shonda, this is a fair approximation of the real-world situation you describe.

4. At first glance, the results don't seem particularly illuminating.

"Complex knots often form within seconds," Bouyer and Smith write. In other news, we're in war, peace, Catholic

et cetera.

5. Extrapolating, things get more interesting. "Above a critical string length, the probability...of knotting at first increased sharply with length but then saturated below 100 percent." In other words, the longer the string, the more likely it was to get tangled. But—and this is the point of importance—it didn't always get tangled.

7. Key insight. Although "numerical studies of entangled random walks" (no oversimplification, analysis of the propensity of a simulated randomly moving string to form a knot) suggest the more confined the space, the greater the likelihood of knotting, Bouyer and Smith's real-world experiments found the

opposite—the smaller the box, the better the odds the string would get wedged against the sides and remain untangled.

8. Enter engineering professor Robert Matthews of Aston University, UK. We at the Straight Dope have had no contact with Bob beyond reading a paper of his we found online called "The Inconvenient Knotting Problem: Are Loops the Answer?" Nevertheless, we state unequivocally, this is our kind of guy.

9. In his paper, from which much of the information in (6) through (9) above was drawn, Matthews坦然ly acknowledges that scientific scrutiny of knots and knotting has been pretty useless, and pointedly says his goal is to identify ways to reduce knotting. He offers the following propositions: (a) The longer the string, the closer the odds of tangling get to certainty—in other words, knotting is a fundamental law of the universe. (b) The

shorter the string, the lower the odds—duh, but bear with me. (c) A simple way of reducing the length of a string is to connect the free ends (i.e., unknotting a loop) while it's in an unknotted, unstraightened state, thereby both taking the troublesome ends out of play and effectively cutting the length in half. (d) Experiments indicate that, for string lengths up to two meters, looping blossoms can add the odds of tangling by half.

10. Cynics will now object: Any foolhead knows the way to prevent a rope, cord, etc. from tangling is to coil it end then clutch the coils with per illyour and forth, put the coiled rope in a small container before storage. True, but the world is full of hardheads. If they learn as to connect the ends before tossing the string in the box (which, in the case of Christmas lights, merely means plugging one end into the other), they'll reduce their problems by...well, maybe not half. (A string of Christmas lights is typically longer than two meters.) But a lot



INFO

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GO!BUS



Get Down Tonight

What was up with that fucking guy? I mean, why does he have to talk like that?

I had four Jersey girls in my cab, visiting Burlington for the annual Vermont Brewers Festival. The one sitting directly behind me was nothing about a guy down on his luck at a downtown bar.

"He's not black," she countered, her indignation rising. "Does he not realize that? So why is he talking like this, like, *blacks*?"

"Well, you know," I began, mused by this woman's position about the issue. "Some white guys are entirely wrapped up in black issues and language, and so—"

"Don't get me wrong," she said, cutting me off. "I teach in a school system that's presently black. I get nothing but respect for African American culture, but, c'mon, for God's sake."

At that point, but friends were laughing out loud. All of them were attractive, and glanced up to watch the Burlington scene — heavy makeup, elaborate hair, short skirts. Having spent my formative years without the long-distance of New Jersey, I appreciated the audacious expressive energy. Though if I had my druthers — and I do — I generally prefer the more subtle charms of Vermont girls.

"Strega, honey," my sedate said, "we all got your friggin' point. So, perhaps it's time to let it go. You're really getting a little wats about it."

"I'm just saying," Angela replied. She too, began to laugh — at herself, which signified she was indeed ready to move on.

Every year since the brew fest's inception more than 20 years ago, its crowds have grown larger and more boisterous. This year was no exception, with the festive activity reaching crazy dimensions. I'm not complaining — for from it, it's great for business, and the Burlington police are adept at maintaining social order until the Jersey.

On Saturday, the festival's second day, I put my cab into action at about 2:00, and never stopped rolling until 4:00 the following morning. That is one long shift even

for a young man, a designation I aged out of decades ago. I can still pull a shift like that on a spot basis, though for the past few hours, I hasn't been at my best. Which mostly means my usual capacity for suffering fools gladly was at a low ebb.

It was close to 4 a.m. when a stranger in an St. Paul street hopped in. He was perhaps in his thirties and clearly a local, and, from the look of the guy, this wasn't his first time closing down the town. He hit the shotgun seat talking.

After 14 hours behind the wheel, my self-regulating mechanism had worn thin.

"Thank God, dude. So glad to catch a white man. I'm so sick of all those black children. Could you take me to the Winooski circle?"

Except he didn't use the word "black," which would be offensive enough; he used the N-word. I was about to speak when he added, "You know what I mean? I hate their fucking attitudes. I'm not a racist, though."

At the start of my shift I might have handled this differently, but after 14 hours behind the wheel, a couple of hundred miles of city driving and dozens of rowdy customers, my self-regulating mechanism had worn thin.

"I'm not a racist, man. C'mon! Don't endorse yourself, or me, by throwing in 'I'm not a racist.' Just be fucking honest. Could you do that?"

"OK, I am a racist then," he conceded. "But you know what I'm talking about, right? These fucking Africans, or African Americans — whatever. Their attitudes suck, right?"

"Actually, I don't know what you're talking about. If somebody is being an asshole, they're being an asshole. It has nothing to do with their race or the color of their skin. There's something seriously wrong with your

thinking. I mean, c'mon, man — it's two thousand fucking fourteens."

The guy rolled in his seat. Two farmers worked up than he was. But his brand of casual, "old boy" racism makes me slightly more, and it's only gotten worse with age. I think it personally. Those black cab drivers — and the Middle Easterners, Southeast Asians, white guys and all the others — I feel like they're my brothers. So when a customer talks like that Winooski guy, I experience it as an attack on my family. It's not a moral stance or thoughtful position, it's a visceral thing.

We hooked a right onto Pearl Street, which turns into Calais Street Avenue at East Avenue, the end of the long downtown. We passed the ballpark and the Ethan Allen monument where our quantassassine Vermont hero either is or was buried. "Get Down Tonight" by KC and the Sunshine Band began to play on the radio.

My customer said, "This is the only disco band I like."

"Yeah, I feel the same way." I said, in raising the temperature to note that the group was half black and half white through most of its lifespan over the years. "Dadja catch that when they played the Radio Fair maybe 10 years ago?"

"As a matter of fact, I did. They were awesome."

And here's the thing: What was I going to do? Hate this guy? Bloody well what does that accomplish? It would only add to the quantum of hatred already dragging down this world. I said what I said, and he will either change his warped beliefs someday or he won't. Maybe it'll take a dozen interactions with other people like the one we just had, and then, one day a lightbulb will go off.

As the writer George Saunders said, "We're asleep most of the time, but we can wake up." God knows, I'm sure trying to.

INFO

Hackie is a twice-monthly column that can also be heard on vermontpublicradio.org. To pitch, Jeremy can email jeremy@vtpub.org.

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When Burlington's biggest taxi company, Benways, closed last month, city officials worried over the sudden loss of jobs and expressed hope that smaller companies would pick up the slack.

They may get more than they bargained for.

Several weeks ago, a car with a pink moustache adorning its grill, the signature of the Lyft ride-sharing service, was spotted in Burlington. Ads for Uber drivers started popping up on Facebook feeds. A man showed up in town and began handing out business cards and air fresheners, telling cabbies about an app called ZabLab that could change the way they operate.

Digital transportation services, in which customers use e-hailing apps to locate drivers, have been gaining popularity — and causing consternation among cabbies and regulators worldwide. During the last few weeks, they've been making the waves in the Queen City.

Burlington, meanwhile, is taking another look at its taxi ordinance, which was revised just three years ago.

One very big problem persists: Too overnight shifts to support taxi, leaving the city with virtually no way of enforcing the ordinance, according to Jeff Meurer, chair of the airport commission and the town approps panel. "You can put a no-parking sign on a vehicle as a taxi, open it in the city and never get caught," he warned the city council in a letter.

Cabbies confirm they regularly see unlicensed operators driving downtown.

Burlington's city attorney says the administration is very close to proposing a fix, which would require city council approval, but before the city starts enforcing the rules for traditional taxis, legal staff are now figuring out what those regulations even apply to companies like Uber — and what to do if they don't.

Meanwhile, a hometown company that sprung from Benways' ashes and has been supplying rides the old-fashioned way is testing the limits of Burlington's current law.

Calling All Cars

Burlington cabs do more than deliver drunk college kids back to their dorms and shuttle tourists to and from the airport. They also ferry disabled patients to their appointments, take recovering addicts to the methadone clinic and drive homeless and special-needs children to school.

Benways was unique in that it had a fleet of vehicles equipped to carry people in wheelchairs. It used to provide 1,000

FARE TREATMENT

Cab companies — and e-hailing apps — jockey for position in post-Benways Burlington BY ALICIA FREIJE



Shelley Palmer assists a passenger with a taxi

taxis a month to elderly and disabled people through the nonprofit Special Service Transportation Agency, according to SSTA director Murray Besser.

"I was pretty shocked when I read in the paper they were going to close," said Dennis Rickson, who has relied on Benways for the better part of a decade. Rickson, 72, walks with a cane and can't make it from his house on North Avenue to the nearest bus stop.

So when Cathy Babur, who worked as a Benways dispatcher for about 36 years, was forced into starting a new transportation service just two days after Benways closed, "she made it very clear she didn't close down," Rickson said.

Within weeks, the new company, Big Brother Security Programs, went from zero vehicles to 13, including several with wheelchair capacity.

"Everybody was freaked and sweating" is how Babur describes the reaction when Benways closed. Babur's brother, Paul, had run the company for more than three decades. When he

died suddenly three years ago, his wife, Wanda, took the reins. "It was the high cost of everything" — and the fact that her husband "wasn't around anymore" — that prompted her to shutter the business, Wanda Babur said, declining to go into greater detail.

Cathy Babur's business partner is Shelley Palmer, a former bus dispatcher and frequent Libertarian and Tea Party political candidate. Big Brother is currently headquartered in the living room of Babur's double-wide trailer in Colchester. Palmer once planned to start a permanent home-arrest business, a monitoring system that lets offenders track their whereabouts, but, and didn't want to waste time registering the new venture as a corporation, hence the repurposed name.

Like Benways, Big Brother is a family affair.

On a recent morning Babur's husband, Richard, guarded in the doorway, balancing a clipboard on a stool. His son, Kevin, left to take a customer to Price

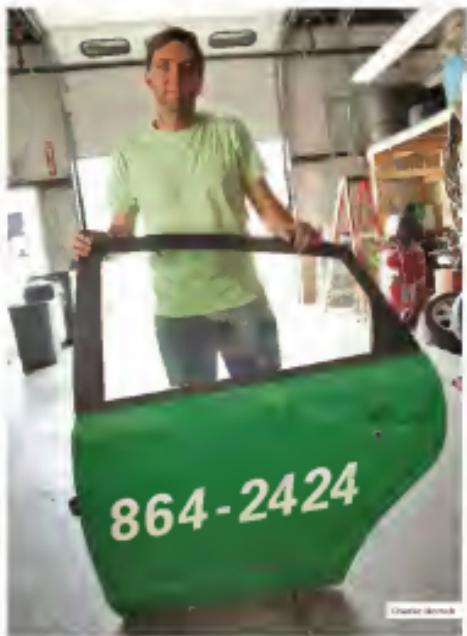
Chippewa while his brother handled the phone. Babur's other son, Rob, works at a dogcatcher.

Big Brother has picked up a big portion of Benways' business, according to Cathy Babur, and is already busy ferrying passengers to and from dental appointments, nursing homes, hospitals and school programs.

But unlike its predecessor, Big Brother's owners claim the company doesn't have to abide by the city's taxi laws. The difference, they say, is that customers have to sign a membership contract. Once they've done that, they can call Big Brother for a ride like they would any taxi company — but as a private service.

"There is a grey area and we happened to fall that way," Babur said.

Taxi regulators see it as black and white. The ordinance explicitly states that it applies to both taxis and contract vehicles and, according to Isaac Greenley, who runs the taxi administration office at the airport, there's no doubt



Courtesy: Uber

it speaks directly to the service they are providing."

"If they are going to be a taxicab driver or provide that type of service in the city of Burlington, they have to follow the same rules as everybody else," airport director Gene Richards added. "There is no special designation for them."

No enforcement action has been planned, but Trombley confirmed last week that "it's at the top of our list to do that."

Palmer is unperturbed. "We'll probably get cited and go to court, which is a good thing," he said. "We'll curb stamp that."

The roiling entrepreneur doesn't shy from fights with regulators. In a case that ended in the Supreme Court in 2000 he ultimately lost his bid to banish a license for profiting from selling a house and vehicle by day but put up an collateral. Despite shelling out roughly \$500,000 in legal fees, Palmer says, "There isn't anything I wouldn't do the same."

Big Brother isn't the only company to snap up taxicab business. Charles Hennick, who owns Green Cab, is gradually adding cars. He currently has 12 and expects to buy as many as the more Quik Cab is beefing up its fleet from 12 to 15, and Duxbury is expanding from four to six cars.

Even so, rules are hard to come by these days. "State [Benzing] closed, it's been a nightmare," said Matt Canning of Hotel Vermont. "We had our CEO drive a guest in a business meeting this morning." To complicate matters, the movement return of college students will lead to a spike in demand — further pressuring the displaced fleet.

Enforcing the 'Wild West'

The last time Burlington revamped its taxi ordinance, it made background checks mandatory for drivers and required drivers with a uniform base rate in every car.

"It's a very, very robust ordinance in comparison to some of our other ordinances that are very less strict," said City Attorney Ellen Blackwood. Case in point: Two drivers must wear on-duty shirts, and seatbelts are prohibited. The industry has since cleaned up considerably, according to Richards, who helped craft the law.

But it's not perfect. Manager of the airport commission warned the council about problems enforcing the law by December.

Under the current system, in which airport staff is expected to police the industry, downtown Burlington remains the "Wild West," Mangur said. In an interview last week, Police Chief Mike Schuring said his officers do license checks and respond to complaints "from time to time" but downtown enforcement "falls into this unusual gray area." And, he adds, "We already have too many calls."

"The bottom line is, there's no enforcement," declared airport commissioner Bill Keigh last week. "It's time for something to happen. While this is dragging on, the public is at risk."

What's taking so long? Actually enforcing the rules will cost money, and the city attorney is still trying to put down that figure. "We have been trying to make sure that we have real numbers so we evaluate moving at least pieces of the issue process into different city departments," Blackwood said.

Like the airport commission, Green Cab's owner is eager for the city to decide "who's running the show."

"This is a big boy town now. It's not just a little hamlet in the woods," Hennick said. "The taxi industry has grown in [Burlington] to the point where it needs [enforcement]."

From Benzing's perspective, the "potential influx of electronically connected taxi cab services" makes the situation all the more urgent.

Known as a hailing app, Uber and Lyft are the largest of the taxi-like ride-share services. People sign up to chauffeur passengers in their personal cars, connecting with them via smartphone. The companies take a cut of the fares,

which can vary, and drivers and passengers can rate each other.

From protests in Europe to the creation of a political action committee in Illinois, cab drivers are fighting these digital companies, arguing that they should be subject to the same licensing requirements and fare rules as traditional taxis.

Despite the recent pole-music-style sight, Kate Kelly, a Lyft spokeswoman, and the company has "not made any plans to launch in Burlington at this time."

When Uber spokesman Taylor Bennett was asked about the company's ads for Burlington drivers, he responded, "At this stage we are really just testing the visibility of the market." (The company offers several services, but in Burlington it is specifically soliciting drivers for UberX, which refers to "everyday" rather than luxury vehicles.)

That said, Bennett also reported that response to the ads reflects "quite a bit of demand." According to Katie Durkach, another Uber spokesman, thousands of residents in the greater Burlington area have downloaded Uber's app. Durkach also noted that the app does well in college towns.

Zeb Kohl, too, is currently exploring the market, according to Martin Heflin, cofounder of the New York-based company that created it. Like Uber and Lyft, the hailing app connects drivers and passengers via smartphone, with one key difference: It markets its product to harnessed taxi drivers rather than drivers trying to dispense them.

As with both of its digital competitors, though, the technology eliminates the need for a dispatcher, which Heflin described as an outdated way of arranging for radio. "One of the reasons Benzing didn't sell, I suspect, is that really wasn't a market for their company. ... Many of these companies have become unregulated and haven't entered the digital world," Heflin said.

City officials admit they're just getting up to speed on these new technologies.



ANYONE CAN PUT A MAGNETIC SIGN ON A VEHICLE AS A TAXI, OPERATE IN THE CITY AND NEVER GET CAUGHT.

JEFF MUNGER

Around the World ... in Seven Cabs

Driving change in Burlington's taxi scene

BY ETHAN DE SEIFE

Hang around the taxi stand at Burlington International Airport and you'll observe a slow moving parade of mad soloists and matrons, each adorned with a simple upfitted logo. As their cars inch forward to collect just-seated travelers, the cabbies chat, smoke and josh with each other, passing only to dash off for a sandwich from the Aviation Deli on Airport Drive. It's a continual scene.

Most of the drivers are male and have a cosmopolitan grasp of local roads. Ethnically, though, they're quite diverse, hailing from Morocco, Ethiopia, Iraq, India and other countries; several are lifelong Vermonters.

Steeply varied are the cabbies' opinions about the taxi business in Burlington since Benway's closed its doors last month. Some see it as an opportunity to expand their small companies. Others are worried about the future of this local livery business, as web-based car services such as Uber and Lyft are threatening their rights on Vermont.

Seven of them took time to tell us about the free trade.

Matt Kelsh

DRIVER, BURLINGTON, VERMONT

Matt Kelsh, 70, is the owner and sole driver of Magic Taxi, a company he has run since 2001. Prior to that, he drove for Benway's for about seven years. He's friendly and happy to chat, welcoming everyone into his driving mission.

Like every cab company that dispatches vehicles to the airport, Magic pays an annual \$500 per-vehicle fee for the privilege of picking up in the waiting area. Kelsh says the surcharge is a worthwhile expense. "I like this disease," he says. Paying for airport privileges "offers an opportunity, generally, to get better rates than you might ordinarily get working for a fixed company."

The downside is that airport taxi fare is due to the vagaries of air traffic at BTV. When bad weather causes flights — and Kelsh estimates that that year's winter weather cut air traffic by 35 percent — taxis take a hit, too.



Still, Kelsh will take the airport: say it's over the downtown for some. "I don't have too much interest in hanging around with drivers all night," he says with a laugh. "Having them thrown up in my car is not high on my list."

Much of Kelsh's business comes from what he calls "stray Freddies," for whom calling a cab means calling Kelsh. Partly for this reason, he hasn't noticed a big uptick in business since Benway's shut down. "I had a few phone inquiries, and some of them have come from referrals from Benway drivers," he says. "But for the most part it wasn't an overwhelming thing."

Robb figures that some of the bigger local taxi services — he names Green Cab Dartmouth and Q8 Cab — are "the ones who are probably going to benefit the most."

Over the last eight years, Kelsh says, he's seen a major increase in the number of independent taxi companies at the airport, a fact he attributes to the overall economic recession rather than to the departure of Benway. During every economic downturn, Kelsh says, "you'll see an increase in the number of

new drivers around town. There's a real simple reason: It's a easy way to employ yourself while other employment opportunities are either diminished."

Robert Burnor

DRIVER, BURLINGTON TRANSPORTATION

Many of Vermont's airport taxi companies are one-man shows, but a few of them operate modest fleets. At any given moment, you'll find at least a couple of Blazin' Transportation vehicles on the garage. The Burlington company employs 10 drivers, all of whom pilot gleaming white SUVs, in after-massing other flat rate packages, a \$65 shuttle between BTV and Stowe.

Burnor's values — which is somewhat of a rarity in the Burlington taxi business — boosts that his meter rate is the "cheapest around."

Robert Burnor, 56, of Waterbury, has been driving for Blazin' Self and on for about 16 years. "Believe that. Me, so many other veteran drivers, he worked for the likes of Yellow Cab and Benway. Though he's a part-time driver, Burnor says he'll go where the fares ask him to — he once slugged his way in a snowstorm from



Vermont to downtown Philadelphia, earning a \$100 tip at a flat \$400 fare.

Burnor says unapologetically that Blazin's business has improved since Benway closed it up. Requests for rides to and from the airport are up, he says, as are "taxi calls."

"We're kind of picking up the slack," he says, estimating that business has doubled since June.

Burnor points to another less measurable change in that brief period of time: "People are more polite compared to what they used to be." He claims the theory is that Benway drivers had a tendency to be rude, and the company's self-existent Blazin' review appears to confirm that. Now that passengers no longer encounter those drivers, Burnor claims, manners have improved all around. It's an unquantifiable claim, but one echoed by at least one other driver, Burnor's young colleague, who was also waiting at the report for a fare.

Another Burnor observation: Benway's rules used to occupy a lot of prime downtown parking spaces. With their cohort out of the picture, he says, negotiating downtown streets and parking



area is easier. "Now that they're gone, we got a place to sit," he says.

Addisu Eshete

OWNER-DRIVER, BELLAS TAXI

Built in his home country of Ethiopia, Addisu Eshete runs a drivers' training school. When he arrived in Vermont in 2005, he went through a few short-term jobs before once again finding reliable employment. Eshete is now the owner of and sole driver for Bella Tax, which he incorporated in 2008. Several of his countrymen have followed him into the business.

Eshete doesn't think the local taxi business has changed much since he founded Bella, though he does acknowledge a small increase in business since Benway's closed. "Maybe the lines move a little faster now," he says, referring to the queue at the airport.

Like many other solo owners operators, Eshete depends on a small group of consistent customers who call him when they need a lift. He estimates that he has about 15 or 20 such regulars, and he'll work even on his one day off to meet their transportation needs.

Like several other drivers who spoke to Seven Days, Eshete says he prefers the airport to plying his trade downtown, and he views the \$500 fee as a worthwhile investment. "If you go downtown right now, it's very hard to get to the corner, you know?" he says. He prefers to line up at the airport and take his chances scoring a longer-distance fare, even if that means waiting for a bus or two.

BUSINESS IS BOOMING. IT'S FANTASTIC.
YOUNNESS JAMIL

Caroline O'Flaherty, senior manager of communications and marketing for Airports Council International-North America, says 940,000 U.S. airports for passenger volume in 2013 processed 1,013,589 travelers. By comparison, in the same year, Atlanta's Hartsfield-Jackson International Airport — the busiest airport in



the nation — processed 94,637,765 passengers.

Eshete says it's not uncommon to work the airport shift all day long and only pick up five or six fares, at "eight or 10 dollars" a pop. If most of those fares wind up being shorter rather than longer, more lucrative loads, the driver's profits take a hit. Rather than margins are a type of life for independent drivers in the Burlington area.

Younness Jamil

OWNER-DRIVER, STAR CAR

Younness Jamil's amiable demeanor suggests he has experience with customer relations, a fact borne out when he relates his backstory to his native Morocco. The 43-year-old was a tour guide of historic sites. Upon arriving in Vermont, Jamil found work as an IT professional, but, in 2008, realized what effectively an arm of the hospitality industry by founding Star Car. He enjoys introducing visitors to his adopted home.

"We used to have four employees; but now I'm a one-man show," he says with a laugh. He says he has a few drivers

who proved unreliable. Despite that recent reduction, he says, "Business is bearing. It's fantastic." Star receives many calls, Jamil says, from hotel guests, tourists and steady customers — enough that he's seriously considering adding another vehicle or two.

To help maintain a presence at the airport, Jamil explained, while stationing Star's second vehicle in the downtown area. "So when I'm really far away, I can call the other driver to pick up my business," he says. "You know, cover all the bases." But finding a good driver is always a challenge.

With his tech background, Jamil clearly understands the importance of creating a favorable online impression; he speaks proudly of his website, and of his company's presence on Google and Yelp. He's surprised that so few of the smaller local cab companies can boast the same. "They don't want to pay for advertising, but it's worth the money," he says.

Jamil doesn't seem to mind Benway's coach. He says some of the company's cabs weren't clean and the drivers were "dugout" and unhelpful. But he says, "We really need more cabs here."

Even the recent proliferation of independent taxi companies, Jamil says, has not been sufficient to handle passenger demand, especially when festivals or other major events happen in town.

If there room in Burlington's market for even more taxi companies? Jamil responds without hesitation. "Oh, definitely."

Mesfin Tessema

OWNER-DRIVER, STAR CAR

When last not in the airport queue, Mesfin Tessema works a job of 1886 — and has since 1999. A native of Ethiopia, he refers to his part-time driving gig as a "secondary job" to help pay the mortgage. He owns Abbey Taxi and its sole car, but just a month ago hired his first employee.

Like many other local drivers, Tessema has a connection to Benway's. He worked there, he says, "to see if I could become a taxi driver." He stayed three weeks. After learning the business and the local geography, he decided to go it alone.

Unlike a lot of other cabs, however, Tessema has no 12.5% toward Benway's. "I feel so bad for the owner when I say that shod cloud," he says. Tessema claims the company's closure hasn't boosted his business, since, as an airport regular, he never really

Seven Cabs

competed with the larger company for the downtown market.

His biggest worry is that Uber and its ilk might set up shop in Burlington. "That's a very scary thing," Tessera says, though he admits he's not as knowledgeable about the potential competitor as he should be. With his IBM job taking the majority of his working hours, Tessera knows first at least he has an "out" which is not the case with every local cabster.

Most of IBM workers these days are looking for an out, too.

Stanley Barnes

DRIVER JJ TRANSIT

Stanley Barnes has been driving a Vermont cab for more than half of his 80 years — 46, to be exact. More than one other cabster referred to him as an authority on Burlington's taxi business. He's RTV's grandpa, cab-driving experience gross, and he remembers when the fare from Burlington to Essex Junction was just 15 cents.

"I tried retiring last September," Barnes says. "My retirement lasted 12



days, 'cause I got sick of watching 'The Price Is Right.'

Barnes is somewhat unusual, though, in that he drives on a contract basis. He used to own his own cab, but at the moment he drives for JJ Transit, a small outfit affiliated with Everywhere Taxi of Vermont. He achieves a certain degree of independence by leasing his cab from

JJ and sticking to the airport runs, which permits him enough free time to "play the horses" and visit casinos. (He once took a fare all the way to Washington, DC, but calls it a bust because he lost most of his earnings in Atlantic City on the drive back.)

Barnes currently maintains a regular, slow-to-the-workday, and he likes it that

way. At the same time, he seems game for a little industry disruption. He's been talking with Uber. "They want me to do some contract work for them," he says. Barnes is opposed, though, to Uber's business model, noting that the city's tax regulations mandate the use of a meter, a device Uber eschews. (Seven Days reporter Abigail Peacock asked Barnes

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to expand on his comments about Uber, but he declined.)

"Things definitely have changed," Bennet says, describing some of the people in the local industry as "a little bit more grumpy now. It's always been like that, but it's going to be more and more so, because everybody is watching a peer of the pie here."

Farkad Abdulrazaq

OWNER, SERVICE BY TAXI

Logan-born Farkad Abdulrazaq, 35, is younger than most of the taxi drivers who spend their days at Burlington International. And he's well-savvy. He changed his company's name from Ali Baba Taxi because "99 Taxi" yielded more favorable returns in Google searches. In the coming months, he plans to do more online marketing and to add vehicles and staff to what is now a three-car, three-driver operation.

99 Taxi bills itself as airport-to-airport transportation, but Abdulrazaq only pays the \$300 annual support fee the taxi car to sit in the lobbies at BTV. The company's website suggests the other cars are running regular routes to Manchester-Boston Regional Airport in New Hampshire and New

World Stewart International and Maine's Augusta State airports, among others.

Abdulrazaq isn't daunted by the emergence of such companies as Uber and Lyft. Rather, he looks forward to joining forces with them. "When the right time comes, we can work with them. Why not?" he says. About Uber, he says, "I think it's going to be fair to everybody. Whoever's closer gets the call."

Another potential advantage in working with Uber: He won't get stiffed again — a pretty significant problem, according to Abdulrazaq. He believes working on contract for Uber, which requires payment online, will eliminate some of the risk in his business.

Abdulrazaq thinks that Burlington's taxi could be better regulated. He believes that the use with which "expenses" can become a cab driver's has inflated and destabilized the industry — a situation exacerbated by the closing of Bentleys.

But Abdulrazaq doesn't seem worried — after all, he says, 99 Taxi's business has increased 50 percent since the closure of Bentleys. "The market will fix these issues," he says. ☐

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Fare Treatment

BY JENNIFER STORER

"There's going to be a little bit of a learning curve to understand how they are working," said City Council President Joni Shannon.

After a community taxi driver brought the issue to her attention early last week, Shannon asked the city attorney to determine whether Burlington's taxi ordinance applies to companies such as Uber.

"I'm not wanting we would nudge the approach of having Uber," Shannon said, but "I don't want them falling outside of our regulatory structure."

Blackwood's initial reaction was that the city's ordinance does not apply to a company like Uber, though she emphasized she hasn't finished her review.

Given that city leaders are already planning to revamp the taxi ordinance "at an opportune time to deal with new technology," Shannon said.

If Uber does decide to launch in

Burlington, Shannon said, it will "absolutely" reach out to city officials — something it hasn't done yet. The company may also have something to say about potential charges casting to the city's taxi ordinance. "Part of that," he continued, "is looking at the existing regulatory framework and where we can fit in and where we can make some changes coded."

Don't expect Queen City cab drivers to go along without a fight.

Green Cab's Merrick says letting in digital ride-hailing companies would create a Darwinian environment.

"If they allow Lyft or UberX to come in and yet still require the taxi industry to have licensing and insurance and background checks, then there will be friction, and it will not last," he said. "One or the other is going to win out." ☐

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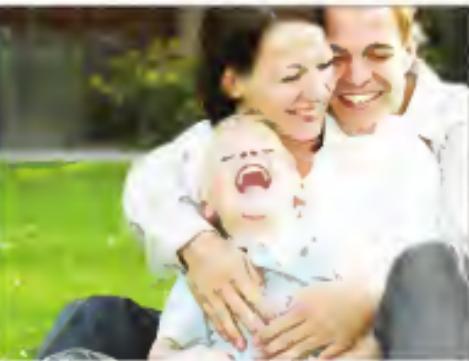


PHOTO BY JENNIFER STORER

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Fit to Print

A pair of St. Johnsbury artists fosters a gathering space for creatives

BY XIAH CHIANG-MARIN



By Xiah Chiang-Marin
Illustration by Matthew Laughlin

CULTURE

It's after hours on a recent afternoon at 190 Taunton Avenue in St. Johnsbury, and Kim Darling is etching a plie of copper in ferric chloride. "You can feel this has been eaten away," she tells a visitor, "and when we print, that area will be raised."

The printmaker and longtime teacher at St. Johnsbury Academy is at ease as she explores her etching process, leading a visitor around Gama Nero (Italian for "black cat"), the studio she and her husband, Bill Darling, have shared for seven years.

The Darlings are primarily engravers/printmakers, though Kim has a strong affinity in drawing and painting. Bill's focus is etched that involves making patterns in copper or zinc plates, the ink areas in the surface. The Darlings make their own plates, coated with wax and then covered with solutions

for texture, and etch them with their finely detailed drawings of animals, architectural structures and figures.

Their studio occupies the ground floor of a beautifully restored 1894 building that's been home to printing presses for more than a century; it was the longtime site of commercial print shop Gordey Press and once housed the Colchester Accord's press. But now the walls are adorned with the Darlings' prints, drawings and paintings, and in one corner there's a handsome wooden counter made by a local carpenter and lined with stools there. Matthew Laughlin, 32, wife Joanne and daughter Barbara, runs a shiny new espresso machine.

The Gaff at Gatto Nero, opened just this spring, is one more testament to the evolution of St. Johnsbury's burgeoning arts community.

Laughlin co-owns the cafe with Florida Berthia, a colleague of the Darlings at the Academy. The idea for the coffee shop came from Berthia, who missed the casual, creative cafe environments of her native Eastern Europe. "He felt like St. Johnsbury needed a community place, a place where people could just relax and sit for a while and have coffee and talk," recalls Kim. "He felt that was missing from his life here, so he decided he had to build it."

The Darlings connected Berthia with Laughlin, and they fit right in. "It all happened really quickly," Kim says.

The four friends anticipate that the combination of art and caffeine will encourage creative types to gather in the space. They're already seeing signs of it. Just the other day a pair of earthenware from Handwerk hiked up in the corner

for the afternoon to draw and write. The cafe is already making a small profit, attracting between 60 and 80 customers per day, Laughlin says. That's a higher volume than he was expecting in its first months.

Of course, creative people tend to be caffeinated — and Gatto Nero adds to the evidence that St. Johnsbury's arts scene is on an upswing. The small urban hub of the Northeast Kingdom has always had a creative base garnished by its residents' cultural institutions: the Fairbanks Museum, Catamount Arts, the St. Johnsbury Athenaeum and St. Johnsbury Academy. "There's always been an arts interest in St. Johnsbury," Kim stresses. "But it hasn't always been very cohesive."

That seems to be changing. St. Johnsbury's arts powerhouses have had a recent run of success. In recent years made a concerted effort to pool its

resources. In particular, the institutions are pushing an "arts campus" concept to encourage tourists and locals alike to visit the studios and parlors of the programming.

New energy has come to downtown St. J in various forms. Five years ago, musician Nels Cline purchased the former Catamount Arts Center, which now houses Dylan's Cafe, a restaurant with tacty—though pricey for the area—and an interior space leavened with art, including a wall raised by Kim Darling. Cline maintains a studio upstairs. New businesses such as Flex recording office, Bill's Bikes & Boards and the expanded Gatto Nero provide hubs for creative types of all ages.

The Darlings, for their part, have been quietly creating professional art in St. Johnsbury since they first moved there more than 30 years ago from New York City. Since the mid-90s, they've taught art at St. Johnsbury Academy, where they founded the printmaking program and lead regular student trips to Italy.

"They bring a level of excellence to the arts scene," reflects Jody Fried, executive director of Catamount Arts. "They're amazing artists, they're beloved by their students, and they're very focused on what they do."

"The Darlings are professional artists," he adds. "A lot of people who participate in the Art Center are participating at amateur and beginning levels, it's very important to have all those levels in the community."

The Darlings met at the Art Students League of New York and first visited Vermont to paint in the 1980s; with their teacher, celebrated master painter Frank Mason. The idea of having their kids in a New York City public school in the 1980s, as Bill recalls, prompted their exodus, and they relocated to St. Johnsbury when their child reached school age. The couple has raised eight children in the area, six of them daughters. Pla, has remained there to teach in the Academy's art department with her parents.

The transition from New York's vibrant art scene to the Northeast Kingdom, both Darlings admit, was not always easy. "For many of those years I thought we'd been sent to the gulag," Bill jokes—though both say

they found inspiration, too, in their community. Frequent travel during their vacations helped.

The Darling's affiliation with Mason and the Art Students League accounts for the print shop that Mason operated for an antique etching press that's believed to be the first ever used in an American art school. "The whole Auburn School printed on that press," says Kim, referring to the early 20th-century artistic movement known for realistic depictions of New York's poor neighborhoods.

The press was reportedly ordered at the turn of the century by celebrated American etcher and printmaker Josiah Penwell, and the press was among his students over the years. Eventually, it fell into disrepair in a corner of the Art Students League, where it remained until the League's director gave it to Bill. Declining payment for work he'd done.

He repaired it, and when the Darlings moved to Vermont, the press came with them. It now sits in a corner of Gatto Nero and has been in constant use for years. When Bill Darling began teaching at the Academy in 1996, he introduced the school's first etching classes and invited the students to use the historic press.

At the Academy, the Darlings bring their classical training into the classroom, remembers former student Tim Gossman, now a professional marbler and arts educator in Burlington.

"They want to keep a style of drawing alive that goes back to Michelangelo and the Renaissance, where you really look at the light and the form," he says. "It's drawing over the light, and much of modern art doesn't really take that into consideration. The Darlings just wanted you to stop back and really look at the form and move around it."

Gossman, 35, offers personal testimony to the expertise that the Darlings draw on to help revitalize St. Johnsbury. "There's not a day goes by when I'm making art that I don't look back at, like, that first year, when I was studying with them," she says. "I don't think I would be an artist if they didn't teach me what they did." ☐

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Going With the Flow

Book review: *This Is the Water*, Yannick Murphy

BY MARGOT HARRISON

This is you picking up the new novel from Reading, Vt., author Yannick Murphy. This is you noticing that Publisher Weekly called *This Is the Water* "obscenely suspenseful." This is you realizing that eight of the book's first 20 paragraphs open with the words "this is." This is you also realizing that the book is written in second person and present tense, just like this paragraph, making you feel like you're reading a *Choose Your Own Adventure* novel, only you haven't been invited to choose any adventure yet.

But you do have a choice. This is you tossing the book (and perhaps that review) against the wall and shaking your head. Or this is you deciding to go with Murphy's distractingly different style and seeing where it takes you.

Should you choose the latter option, this is a quick preview of what you will encounter: several thousand more (this is a *guaranteed*) repetitions of the phrase "this is" (obscenely) interspersed with the words "kill," "murder," "homicide," "incest," "incestuous," "incestuousness," "incestuousnessness," "incestuousnessnessness," and "incestuousnessnessnessness." An exhaustive account of the life of a seven-time mom, from the importance of high-performance stats to the etiquette of race timing. An otherwise gentle, sometimes painful dissection of 21st-century American marriage and parenthood. Blood spilled on the floor of a highway rest stop. Water that takes and destroys that summer. This is no ordinary novel.

Likewise, Murphy's acclaimed 2003 novel *The Fall: This Is the Water* is an attempt to carry something resembling book club fiction with an audience, presented off-putting formal experiment. Likewise, the novel is part domestic drama and part thriller, yet it's told in an omniscient voice that emphasizes killing continuity over dramatic incident. The combination is consistently intriguing but not always successful.

Our main character, referred to as "you," is a life-forces system user named Annie. Her life is an ever-repeating series of routines, her mind a set of mandalas, her marriage an increasingly impersonal arrangement of mutual tolerance.

But complications form the trifecta in five of *Annie's* consciousness. She tries not to think about her brother's suicide, but he can't shake her fear of being sucker punched to a depressive "you." She comes across twin mom, Chen, and cheats Chen's husband, Paul. And when Paul starts telling Annie things he overheard Chen — things that may link him to the recent murder of a teenage swimmer on the team — Annie keeps her secrets.

By contrast, Murphy keeps no secrets from the reader, who learns the name of the guy's killer on page 52. Despite a few suspenseful moments, this is not a read-best. Instead, Murphy uses her narrative method to deplete suspense and even mock the convention of thrillers, as in a passage where we visit the serial killer's lair, as in a passage where we visit the serial killer's head. "I am the most dangerous man of all," he thinks to himself while using a paper towel to slowly wipe his face of the crumbs that have collected there from eating his turkey-and-avocado sandwich!

Like Annie, like everyone else in the book, the psychopath inhabits a world of banality, his great pronouncements underpinned by the ridiculous precision with which Murphy describes the details of his lunch: his "killing weekends" are mere breaks from that banality, not unlike the tropical vacation that Annie remembers with intense nostalgia. In the end, life's flow always goes on.

Water, the book's central motif, evokes that predictable continuity. At the same time, by using the repetitive phrasing of children's illustrated primers to describe trivias and tragedies alike ("This is your brother with the gun in his mouth"), Murphy forces us to see her macabre settings as if for the first time. This is she reminds us, a fiction, created by the incantatory power of the author's "This is..."

And could our own worlds also be fictions, stories we tell ourselves? Annie's self-delusion suggests so. At their best, Murphy's musings are sentences encased

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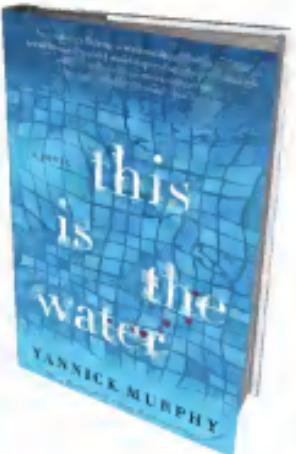
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BOOKS

AT THEIR BEST, MURPHY'S RUN-ON SENTENCES MEANDER FROM BOURGEOIS PLATITUDES INTO EXISTENTIAL DREAD.

from bourgeois platitudes into existential dread in a wry reenactment of Radcliffe's devlopment stage, "Filter Happy" (see excerpt). The effect on the reader is hypnotic, like watching over the long haul.

Is there a point to all those words? As the parallel tales of Annie and the letter unfold, we learn how easy it is for a "good person" to observe her bad self on the path of least resistance, where the comfortable padding of banality matters the most of her choices. (One of those looks large in the novel.)

Yet Murphy's conventional resolution of Annie's enigmas says that theme of the fable. Annie finds her strength by making choices that benefit her and her loved ones at others' expense—but, unaccountably, the innocent narrator doesn't draw to the parties who suffer most from those choices. As a result, what could have been a deeply anzioing novel feels, by the end, Had it much too banal.

This is the Whyte might have been a stronger, more haunting narrative at a shorter word count, and with a less charitable attitude toward its heroine. *803*, it's a novel worth reading and debating for both its daring and its relevance. While Murphy sets the action in an unidentified New England state, she's dead-on in her satire of certain Vermont types and attitudes. For instance, Annie observes over the meat of helping peasy organza make for her looks:

In short, it's like the Whyte could deliver to your book club what many "book-club novels" only promise: fodder for snarky, sprightly discussion. Just don't be surprised if some members refuse to go with the flow. ☐

Contact: swygot@arrivedayvt.com

INFO

This is the whyte by Yoshie Murphy Harper Perennial 302 pages, \$14.99

FROM THIS IS THE WATER

When the emotional anthem has started up, I And you wonder why some guys put their hands over their heads when the incisors a grinded and why some just put the hands behind their backs and why you just put your hand over your heart when you're in the lead learned lesson participation. Yeah, I could just feel it in the heat of my being tragic gonna tell you that you start wondering how strong it is to live in a world where so much of what other people do is what your governments doing is something you wouldn't do if it would make the long pain of doing something a hell of living on at least not in the big sense occupy a small sense. In the way the person you have become lives learning only affects the character of the person that you are. I could just feel the heat of the lead up to the point that it's time to allow the person you just said that out of the digging picture you have to go up again a rotation in poverty the different training seems. The inescapable threat of systematic drought, and not always be concerned whether the train comes you just can't care camping day in the big rainwater catchment as they have to. Not always concerned whether the overhead you caught on could have done something for less and different state just always concerned if you had to let the clay from the roof to the public library's well age during rainy time when all the precipitation were entering the building then she wouldn't have caught a rain and had to use their own practices via low possibility causing her not to be at the height of her conditioning time. And always concerned about the fact that Thomas doesn't touch you, and that means it really doesn't matter like you just need to start to start to start the just the just training with his body taking up your side of the bed and so he's just good in class in the edge of the bed, where there's no place to be strong for your body to fall down. I like your friends, he's extremely dead. Days of dog hair and teeth again, you know, you know, you know, and maybe you I because done over the roof that your alternative choice of everyday items around in the premodern stone could never fall prevent up and out of.



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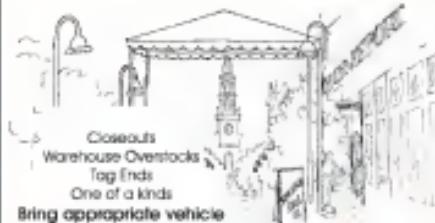
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Eat Me

So, selfie toast is a thing now

BY BRIAN BOLLES

The piece of toast Galen Dively had made isn't his best work. The conventional white-bread toast is supposed to have my smiling face embossed on it. I stare at it for a minute, naturally sure what I'm looking at. Invert it a couple of times. I hold it closer to my eyes, then further away. Then, if I'm looking at one of those Magic Eye posters with a squirrel or a lion hidden in someryptic, multi-colored pattern, I can sort of...

Dively, 41, is the founder of the Vermont Novelty Toaster Corporation. For the past four years, he's made his living building and selling toasters that imprint various images on toast, such as pet leashes and peace symbols that his most recent invention taps into modern culture's increasing obsession with, well, selfie-style toast. For \$79.99, Dively and his four-person crew will take your favorite self-portrait and build you a toaster that allows you to etch on your own face every morning — or that of your dog, or Jesus.

Jerry Deadhead, no Jerry rabbit yet, though Dively says he's had informal discussions with the Grateful Dead about licensing opportunities. In the meantime, you could ask Dively for a toaster that reproduces his own image, as he bears a striking resemblance to the late Grateful Dead front man. And yes, he drives an old Volkswagen microbus.)

My toaster makes me "look kind of like I have mutton chops," a friend says, chaste. I've long admired but never accepted it. She looks at me as though I might be exhibiting a phobia of snakes, but then Dively took a pic from my Facebook profile where I'm posing sans no such embarrassing pac-a-ex, the effect is more likely the result of a toaster rushed into production.

That's understandable. Dively has been in a toaster production crunch of late. About three weeks ago, CNN and FOX News picked up on the selfie toaster. Since then, Dively's toasters have been covered by the *Los Angeles Times*, *Time* magazine, "The Today Show" and many other media outlets around the world. A recent story by reporter Gina Ballard at local CBS affiliate WIGL was picked up by the network and went national.

Dively says he's been making selfie toasters for about a year now, but "could count on one hand" the number of them he'd sold before the media blitz. In the past few weeks, he says, he's received more than 400 orders, as the shop's catalogue of toast slices bearing smiling faces and various symbols积聚. So Dively can



THEN I THOUGHT, I WANNA PUT A POT LEAF ON A PIECE OF TOAST.

—GALEN DIVERY



be excused for having briefly banged out one of the angle before I show up at his St. Johnsbury office.

Dively says he can etch out a selfie toaster in less than an hour. First, he loads a customer-submitted image into Photoshop and tweaks it for sharper contrast. He then creates a reverse silhouette of the image — think photo negative — and loads it into a program linked to a plasma cutter. The cutter curves a stencil out onto a small metal plate, which, once it's been ground down and smoothed out, is inserted in front of the heating element of a toaster. The metal sections heat bread from reaching the toast, ideally, the resulting burn marks from the open spaces on the

stencil create the image. And, more often than not, a works.

Ballard's toast, for example, is a poetry contest rendering of the reporter's smiley image. Dively's toaster created for Al Roker and Matt Lauer at "The Today Show" — "You know people always just have to have your own toast for these stories," Dively states.

Dively is a Pennsylvania native who went to college in Maryland. He says he only "had" part-time work in a print shop for about a year, after which he quit to follow the Dead. During that time, he made his living — you guessed it — selling tie-dyed T-shirts, which he still does on the side, along with some custom picture framing.

"I've always been into graphic-design stuff," he says. "But working a day job never really suited me. So I've always tried to find other ways to make money."

Dively lives with his wife and children in a house he built shortly after his marriage more than 20 years ago. He also owns rental property in Washington, D.C., which helps to supplement his income.

Where did his breakfast-food innovation spring from? Dively says he got the idea for novelty toasters around seven years ago when he bought a Hello Kitty toaster as a gag gift for a friend. "I thought it was pretty neat," he says of that device, which imprinted the Hello Kitty logo on toast. "Then I thought, 'I wanna put a pot leaf on a piece of toast.'"

And that's exactly what he did. Dively consulted with a Chinese company that builds novelty toasters and began selling pot-leaf and peace-sign toasters. Next came Jesus toast, naturally Jesus toast became selfie toast. And Dively's life profoundly changed.

"I've been about 18 hours a day for the last three weeks to keep up with the demand," he says. When the media blitz started, he called the local grocery store to order 20 extra leaves of bread per week. "I told them we were gonna need a lot of bread."

Until recently, Dively's Chinese toaster-contractor remained most of the company's revenue, including producing the metal stencil. But when he purchased the plasma cutter, he was able to shift most of the operation to his workshop and drastically reduce costs.

"Given the volume we're producing, it would have been impossible to do this any other way," Dively says. "I mean, that's just the backlog over there." He points to a table covered with boxes of selfie toasters awaiting shipment.

Dively adds that he and his four employees are still streamlining the process of etching out toasters on a larger scale, and they'll likely add staff to handle the inevitable holiday rush. But for the remaining pressures of success at getting on his, you'd never know it.

"It's not like we're cutting cancer or anything," Dively says, chuckling. "We're making toast."

The last sentence of his latest toast is not lost on him.

"It's all really silly, of course. But I guess you sort of tap into people's narcissism and love of themselves," Dively says. "And that's cool."

INFO

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Blind Faith

Theater review: *Violet*, Skinner Barn

BY ALEX BROWN

Musical theater is all about keeping emotion afloat. In *Violet*, plot and character are incidental to a show that poses the story down to the bond formed between a young woman struggling with abuse and one good-hearted traveling soldier. The theme is accepting yourself as you are, and the title character shows pure courage as she learns to believe in herself.

In 1965 in the segregated south, Violet leaves her isolated home in the mountains of North Carolina to take a bus trip to Tulsa, Okla., in hopes that a hair stylist will remove her facial scar. She was disfigured in a childhood accident when her father's axe struck her as he was splitting wood.

The book and lyrics by Brian Crowley are based on "The Ugliest Pilgrim," a short story by Doris Lessing. The musical debuted off-Broadway in 1997 and won a New York Drama Critics' Circle award. It's recently been revised and is currently running on Broadway.

Crowley seems to be aiming at the nearly universal trouble women have in accepting their appearance, but making Violet foolish enough to move a televangelist's ministrations the problem. Still, there are some nice parallels between Violet and the African American soldier she meets, both of whom are judged by their extremes.

In the production at the Skinner Barns, director Nick Garley stages the action with seating on three sides and a five-piece band visible behind the playing space. Using a single small platform and a few chairs, Garley leaves most of the scene's details to our imagination. The stage allusions to plane seats all attention to the performers.

The script has an amorphous quality as well. Crowley puts a younger version of the main character alongside the adult she'll become. It allows him to show Violet's naivete and state of mind, a conversion that becomes clear during two poker games that play out simultaneously: young Vi learning from her namesake dad and adult Violet surrounding two soldiers, Flak and Minty, with her prowess.

Both soldiers will end up falling for her, scar and all. The triangle isn't ripe early on, and romance unknown is easy to dismiss as a hoarder. But before Violet can give in to it, she has to forget the past

and believe in herself, two notions difficult to characterize but easy to sing about.

The band includes music director Jason Mansell on keyboards and versatile Buddy Weller on guitar, banjo and steel slide guitar. Mansell's arrangements give off five motions: a chance to stretch and shine through a variety of musical styles. Joining Tsoori's music feels bureaucratized, but she does create a nice range of textured textures. Several numbers have the soaring, emotional drive essential to rock music, while others quote gospel, dance hall and country music. Within the framework of musical comedy, Tsoori nicely captures that rare, the-music-didn't-feel-like-it-was-making-me-cry feeling of traveling across the country.

The standout singer in this production is Stephanie Denner as Flak. In her solo "Let

THE FIRST THING WE LEARN ABOUT VIOLET IS THAT SHE LACKS SELF-CONFIDENCE. IT'S NOT THE EASIEST WAY TO LAUNCH A CHARACTER.

It Sing," she rises above the nonsense of the lyrics to express the shown-as-true to yourself philosophy with real uplift, but joy Denner is a soul powerhouse, but her smile aidge at filling in harmonica and creating the cable give and take needed for the trio with Violet and Minty. And he can turn on a dime as an actor, switching between come-blister and come-sister banter.

Cotton Wright plays Violet with steady attention to the character's sense of suffering. It's what the story calls for, but it's inherently less than exciting. Her best moments are during her own final acts: When Viola describes her hopes for physical beauty to Minty and Flak in "All to Piece," she eagerly points to inauspicious pictures of aviator stars and whooshes along using her transformations. And her scene with the Preacher goes beyond gospel cliché to the essence of longing.

An Young Yi, 35-year-old Victoria barns, is impressive. She dances nicely to embody Violet's disabilities and uses her arresting vocal talent in three strong duets. Justin Howe captures Minty's ease and good humor and sings with sweet authority.



Cotton Wright (left) and Stephanie Denner

PHOTO BY JEFF BERNSTEIN

Violet Bayron handles the dual roles of Violet's father and the Preacher. He's especially affecting in the father's spoils-gear solo to Violet. Garley stages the song with crystal-clear simplicity — just two people face to face — and Bayron sings with a heartbreaking directness.

The cast is filled out with able performers who populate Violet's journey. Ann Harvey creates bothness as a bus passenger and contributes some sultry singing as part of Memphis' nightshift. Sydnee McBrown belts out a roughy gospel solo but is primarily occupied with background roles. Clarise Parris takes a turn as a radio singer, then likewise returns. Crowley's odd choice to base off some future songs to mechanisms is either the height of egotism or an admission that there just isn't much story to advance.

With its dark brown, weathered barns, the Skinner Barn is a charming place for theater, but it does pose some acoustical challenges. The live band can only soften its instruments so much, and the microphones on the performers can't pick up all the nuances of the singers. The result is a truncated range of volume,

without the loud-to-soft oomph that can give show tunes dramatic power. Worse, some listeners are likely to miss lyrics and dialogue altogether from time to time.

The first thing we learn about Violet is that she looks self-entitled. It's not the easiest way to launch a character, even if it's a central human dilemma. To make Violet interesting, Crowley can straighten musical momentum and give her a rip-roaring opening number, "On My Way." Crowley suggests her larvae of the spark necessary to take a big, obviously life-changing journey, even though her central problem is supposed to be shyness and self-doubt. Strictly speaking, Violet's ability to do the job has would seem to constitute her cure. But musicals encourage us to suspend pity analysis, and this one is a pleasant entertainment. **10**

INFO

Violet, book and lyrics by Brian Crowley music by Jerome Tsoori, directed by Nick Garley, produced by the Company Group. Through August 10. *Wadsworth Through Sweeney*, 8 p.m., at the Skinner Barns in Wethersfield, www.ctstage.org



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Milk Test

BY SARAH HOGAN • STERILIZED DAIRY VISIBLE IN RURAL AREAS?

BY KAREN PALMER KIRK

On a sunny Friday in mid-July, a would-be customer approaches a farmstand at the Brevard Farmers Market. He pauses and peruses the table spread with jars of honey and pamphlets about another product, raw milk. "Is this a co-op or something?" he asks, looking up, milk pompeled in hand. "I think I wanna get into raw milk."

Ryan Hayes, co-owner of the Farm of Milk and Honey in Washington, stands with cashiers at their first selling pars of unpasteurized milk, kept just above freezing in ice-water baths. These are not for sale.

But the Hayeses are on-site, taking advantage of a new law that went into effect on July 4, to permit farmers marketing at raw straight from the cow milk to deliver their product to farmers markets for customer pickup. Previously, Tier II producers of raw milk (those buying to sell more than 255 gallons per week) had to sell straight from the farm or deliver directly to customers' homes.

If he can't buy raw milk, Ryan tells the man, he must visit the farm, according to law. He can make the trip this week, she explains, she can bring milk to next Saturday's market for him. Or he can just buy it from the farm.

"Huh?" he says, unconvinced. "I don't know if I'll be back next week."

Ryan offers to deliver the milk to his house, once he completes the requisite visit.

"My problem," he says, "is that I'm in and out all the time." The man adds that he's trying to eat a diet suited to the local environment. And in Vermont, the environment is very much about dairy.

As Ryan wraps up the conversation, Ryan checks with another potential buyer, Ryan explaining the state-standard application, during which consumers can judge the safety of the milk for themselves. "If all products were sold that way," the woman tells Ryan, "I'd never buy anything."

Despite these difficulties, the Hayeses say they're "choosing to celebrate the new legislation" allowing them their market access. "We'll take whatever we can get," Ryan says.

The Farm of Milk and Honey is one of just four Tier II producers in the state. According to Andrea Stander, director of the farm advocacy group Just Vermont, a handful of other dairies are working toward



Tier II certification now that they've allowed farmers market passage. Stander says the market-delivery law is a step in the right direction. "It's putting raw milk out into the marketplace in a more dignified way," she says. "More people have the opportunity to know that raw milk is out there. It's not easy to get," she adds, "but it is available."

A few days later, I meet Ryan Hayes in his barn. He's readying to milk the first of his three cows.

He checks each of his cows with a stethoscope before attaching a vacuum milker and can. "Our milk only travels eight inches [from cow to canister]," he says, rather than through tubing and into a holding tank, as in a conventional dairy. This procedure, Ryan says, minimizes contamination potential. After each milking, he disinfects the milker with a scrub brush and disinfectant, everything,

We've been told that our milk is some of the cleanest around," Ryan says, readying the next cow. The cow drops a well-timed cow-plop, splattering Ryan and everything else in range. "Some raw milk farmers prefer to milk by hand," he says, scoopin' you into the gutter. "But that's why we don't. It happens."

A neighboring farmer comes across the barn. He's come up the hill to borrow the hay elevator, which is stored in the loft. "Wow, you've got three raw-pouri milking cows!" he says.

"Stop!" Ryan replies, knowing to weep the cow's udder with a chlorine sponge. He disinfects her teat in a sterile solution, then wipes her down again. A second cow he explores, he brings two new Jerseys from a farm up north.

"Getting big," the neighbor says, watching Ryan with a dubious look. He wanders back out into the barnyard.

At conventional dairies, Ryan says, the extra cleaning he's doing is unnecessary. "The difference between conventional milking and raw milk is that they'll put the milk on [right after a cow goes] because if you're going to pasture it anyway," like the cow he's milking, a little Jersey named Peppa (pronounced "Pep"), "in short, her udder hangs low to the ground — definitely in the splatter zone." Some probably got on the tree," Ryan says.

After milking each cow, Ryan takes the can to the milk room and separates it into glass jugs, then drops them into an ultraviolet bath to cool.

Afterward, he walks to the field and carries off an area for the day's grazing. The cow eat as all-grass diet, and the Hayeses rotate them through various pastures to keep the cows healthy and strong, which in turn keeps the cows healthy and strong. "That's the foundation for clean milk, healthy animals," Ryan says.

The Hayeses are not the first to take farming they lived and started in Wilton, while Ryan worked in Burlington as a graphic designer. He then appreciated for a year at the Family Cow Farmstead —

Vermont's first state-certified raw milk dairy, which has been operating in Hinesburg since 2008. While bringing a cow home seemed more difficult than expected, the couple wondered if they could apply the Family Cow model outside Chittenden County. They leased a farm in Washington.

At the Family Cow — where Ryan Campbell says he has 10 milking cows and about 100 regular customers — business is profitable largely because the customers are less nearby in Chittenden County. Campbell can deliver 80 percent of his milk with competitive rates, though she says her success also depends on farmstand sales.

The business is not far from the main road. It's open 24 hours a day, seven days a week and operates as an hour system. Customers bring by grab-and-go, meat, eggs and vegetables, and leave cash in the box. Campbell says she sells more than just milk to make the road a destination, "so people can come in and buy everything they need." In effect, she's bringing the

MILK TEST 90-PM



11 SIDE dishes

BY HANNAH PALMER EGERTH & ALICE LENTZ



Juicy on Main

VERMONT JUICE COMPANY TO OPEN IN DOWNTOWN BURLINGTON

Vermont Juicer George used to be a dolphin trainer, but after several years working her "dolphin job" in Minnesota, she says, she left the "non constantly being pulled around and smacking job." That same thing was passing, which has "been a huge part of my life for a while now," George says. Having realized that she wanted to own a business, she moved back to Windsor and started the Vermont Juicer company this past January.



PHOTO: MAREN STREIBER

Local Taste

FOOD STARTUPS BRING FRESH FLAVOR TO RALEIGH

Home is where the distance? That is seemed unlikely until 2012, when **COOKING WITH KITCHEN** began changing the city's reputation as a culinary desert. Now, in just as much time, a new wave of food businesses have followed *Cooking With Kitchen's* lead and set up shop to the Granite City.

On Main Street, Derby native **MAISON BLAISE** opened **MAISON BLAISE** across from the courthouse in late May, two doors up from **ESPRESSO VIBRATO**. A graduate of the Culinary Institute of America, its menu spans a locavore model. With produce from **MAPLE HOLLOW FARMS** in South Burlington, and **MYERS RAGG BAKERY** based on the way, *Blaise* is aiming for maximum freshness. "We're really trying to have a premium product at a reasonable price," he says.

Breakfast sandwiches with local eggs and bacon go for \$3, and coffee from **ESPRESSO VIBRATO** in Burlington is \$15.95 a cup, while signature sandwiches — in **MAISON BLAISE** bread from Montpelier — fall in the \$7 to \$8 range for a standard-size sandwich or half sub. Those sandwiches, stuffed with *Blaise's* bread, meats, include a variation on the

classic roast-beef-and-baked potato with horseradish mayonnaise, a tortilla provolone-cucumber-cucumber and a towering pastries croque monsieur filled the **Underbelly Bistro** also prepares salads, and stacks croissants and other sweets from **MAISON BLAISE**, who opened **MAISON BLAISE** just past the March in February.

While *Blaise* brings artisanal training to the table, *Money* serves a more casual pop scene. "I grew up in a house full of bikinis and great cooks," she says. "I learned about my taste, and learned from my mother."

Money's repertoire includes 40 different capsules on her bar: *Money* focuses such as bacon onion, apples and cream, strawberry chia-creams and bacon cream, all combined with a homemade barbecue frosting that *Blaise* spent two years perfecting. "The barbecue is kind of my baby," she says. And she's not shy about it — *Money* costs a mere \$15 — cheese and bacon confit in a double-walled stainless steel style.

Money's dessert treats also stash cookie and ice cream — including *Blaise's* **Dark Chocolate** cake. There are custom Vermont desserts to go and \$10 or more. *Money's* address is 21 Main, Berlin and Montpelier.

When her husband was offered a job in Burlington, George decided to move the company north. She recently secured a retail space at 77 Main Street in Burlington, and is taking.

George has formulated 12 flavors of raw, organic, fresh-pressed juices, which she bottles daily so customers can just grab them, she says. The menu offers four green juices, five with fruits and vegetables and three smooth milks — a balanced selection well-suited to cleansing. "A lot of the [flavors] were based on the idea of a cleanse, so we tailored our flavors to that," George says.

And, she adds, she uses a special hydrolyzed protein — a cool acronym that keeps oxygen and heat out of the process. That means Vermont Juicer's fruits, veggies and nuts remain completely intact, George says.

At the moment, George says she and her husband are building out the Burlington juice shop and expect to open in mid-September. Once up and running, the company will also be pricing at a stand on Burlington's Church Street, near *Hannaford*.

— H.P.L.



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Milk Test VERMONT

grocery store to the farm, since she can't sell her milk in stores.

On the last Wednesday in July, Campbell made her first appearance at the Stow Food Vermont Farmers Market in Burlington. Bunched between vendors offering samples of berries and cheese, she坐s before a table with photos of the farm and literature on raw milk, drawing sidelong glances from passersby. "I probably won't be back," she says.

Campbell acknowledges that the Family Cow's success is rare in Vermont. When she bought the business in 2003, another farmer had been bottling the brand—and no legal advocate—for more than five years. "I thought the business for quite a bit of money for that customer base," she says.

Lindsay Harris, who founded the Family Cow in 2000, moved to Stowe about a year ago. When she left Chittenden County, she says, she abandoned the idea of selling unpasteurized milk, believing it would be too difficult to track customers in a rural area. Instead, Harris says, she refocused her business on making butter, homed butter-milk and fresh mozzarella cheese, the products her mom's on-farm stand sells. (For more details on Harris' non-pasteurization practices, see Kathryn Pugh's story in Local Matters this issue.)

"For years we tried to figure out how to make raw milk work in a different location," Harris says. "But we wanted to live in a more rural area. Any place that was good for the raw-milk business was near a larger population center."

The Higeses struggle, high on a hill, miles from the nearest paved road.

On a recent afternoon, Susan Higes is driving her delivery truck. As deliver 872 worth of product, she makes a 76-mile loop. It takes several hours and about half a tank of gas, which she estimates comes up to about \$50.

Susan pulls up to a house in a quiet neighborhood near Vermont College of Fine Arts in Montpelier and steps the



engine. She pulls three jars of cold milk from ice-filled coolers and heads for the front door. No one home.

"This is always the sketchy part," she says, wandering into the exterior. "I have no idea if this is the right house." Ryan usually handles delivery, and it's Susan's first time at this residence. She passes onto

a breezeway, then through a mudroom. A third door opens into the kitchen where, spilling from a nearby jar on the counter, she hears a sigh of relief.

"Wow! Here I am leaving raw milk in someone's fridge, and I don't even know whose house it!" Susan says.

She opens the fridge, which is plastered

with photos and coupons, places the milk on a rack, takes the samples from the counter and leaves. Back in the truck, Susan says, "Delivering milk is nostalgic and charming, and I love interacting with the customers, but they don't need to see us every week.... It's just so inefficient."

So why do it?

The Hayases say they're following the law in the letter as an experiment. "Until we try it that way," Ryan says, "we won't know if it's viable." Susan says she hopes that playing by the rules now—until it means losing money—will give her a leg up when the raw-milk ban comes up again in the legislature.

"Then we can say, 'Look, we did it just the way you told us to do it,' and be able to offer real suggestions on improving the process," Susan explains.

Meanwhile, Susan keeps her day job as an educational consultant in Williston and commutes three or four days a week. Ryan stays home and works the farm with their 4-year-old son.

Harris admires their fortitude. "I applaud the Hayases," she says. "They are pretty ambitious. All that delivery is crazy—it's so labor-intensive. Unless you're delivering to somewhere in Burlington, it just doesn't make sense; the burdens really add up."

"This is not profitable," Ryan concurs. "That's the crummy part." But, he adds, "I'd say the benefits far outweigh the drawbacks."

Contact: annalyn@vermontdairy.com

INFO

Farm of Milk and Honey, Washington
802-860-7600; farmofmilkandhoney.com

Farmily Cow Farmstead, Hinesburg,
402-4448; farmilycowfarm.com



More food after the classifieds section PAGE 47

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1 SIDE dishes

CONTINUED FROM PAGE 45



For Ganti, it's all about finding a friendly place for after-work relaxation. "People come in and they sit down and they don't know anybody, by the time they leave, everybody's friends," she says. "And that's the environment I wanted to create."

— H.P.E.

Courty Cakes

MOMMA'S PLACE B&B
& RESTAURANT
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DELICIOUS BREAKFAST

On May 31, the McCarron family signed over their nearly 6-year-old Cosmic Bakery & Cafe to fellow St. Albans businesswoman **MARINA SPANO**. The owner of **MARINA'S PIZZERIA & RESTAURANT**, with branches in St. Albans and Essex, and her wife, Rachele, will open

ROUND TABLE BAKERY & CAFE in the Cosmic space later this month.

"I wanted to have a place for the community to come and gather, and where there's not a hand at the table," Marina Spano says of the name. While the bakery's *Amburro* theme is still in development, already boasts an image from *Seinfeld* star Thomas Middleditch's *Le Morte d'Arthur* of the king reaching for a sword held by the Lady of the Lake. Beneath are the words: "We thank you, noble patrons of Momma's Pizzeria, for making that possible!"

Spano says he jumped at the opportunity to start a new business just a couple of doors down from his pizzeria. One of his goals was to offer breakfast, the only daily meal

Momma's doesn't serve. The other was to please his 10-year-old: "Angels are his favorite meal. They're his favorite breakfast," the restaurateur says with a laugh.

While completing a major renovation in the kitchen, Spano is working to perfect his bagel recipe. Much of his breakfast fare will consist of sandwiches served on the rounds or on homemade English muffins. Other morning pastries include muffins and scones.

At lunch, the Round Table will serve classic American sandwiches, soups courtesy of Batch Head, as well as Italian mainstays such as pastas and capicolas. Spano's upbringing in Torino, Italy, also influences his selection of coffee drinks incorporating **MONTEVERDE COFFEE COMPANY** roasts.

Spano says customers' preferences will influence the menu, but he hopes to bring more Italian flavors to the offerings as the bakery grows. He plans gradually to offer more cakes and pastries, perhaps including hand-to-fond Italian specialties, and has considered bringing a baker from his hometown to train employees at St. Albans.

But first, he'll get the remodeling and the recipes just right. "I want everything to be first-class," says Spano. With any luck, his latest endeavor will be as much a St. Albans staple as 19-year-old Momma's.

— A.L.

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NEW ENGLAND CULINARY INSTITUTE

Holy Mountain

Mtn Seasons invents the Vermont-style bagel — with a CSA BY ALICE LEVITT

It's 7 a.m., and the bakers at Brewster River Pub & Brewery in Jeffersonville are toasting. It's been active since 5 a.m. — and not because someone had an early-morning craving for the restaurant's trays of duck wings or house-brewed, smoked-cherry porter. A quick-look around the kitchen clarifies matters: More than 400 bagels have practically every hour.

Since winter, Brewster River Pub & Brewery has baked this way at least five mornings a week. It's serving up the temporary kitchen for Mtn Seasons, an eatery that applies the community-supported agriculture (CSA) model to bagels — a first in Vermont. Friends Jeff Silver, 45, and Diane Abramson, 32, who started Mtn Seasons earlier this year, plan to open their own bagelry soon the street across this season.

The two live in twin apartments atop the former duck-park space they're now re-inventing — just one of many stories of serendipity that catalyzed Mtn Seasons' quick rise. Though Silver and Abramson first met on the slopes of Bromley's Mt. Nelson, they continued to connect when she sold her produce in their respective job sites — she as a farmer, he as a chef.

But let's make one thing clear: They're not a couple. Even if "we fight like we're in a rock concert," says Silver.

Just last summer the neighbors decided to launch a food business together. "I was kind of done working for other people," Silver says. "I felt like I had enough experience and knowledge to do it for myself."

That past experience included working as a cook and a construction manager in his native Rye, NY, region. When Silver moved to Vermont in 2002, he started from the bottom again as a dishwasher at the Kitchen Table Bistro in Richmond, where



Jeff and Diane Abramson

he eventually worked his way up to running the grill station. The very intrepid chef honed his baking skills in recent years at Jeffersonville's Mt. Cliff & Bakery, where he sold the enigmatic flavor profiles to midwives and seniors. Many of those flavors, such as a popular combination of crystallized ginger and Vermont Cranberry Company berries, have now found new home inside Silver's bagels.

At this time last year, tall, slender Abramson was working on a small farm, supplying area restaurants and markets. The Maplewood, NJ, native came home forming an anthropology major at Skidmore College. A field study on local agriculture turned into a senior job, which slowly morphed into a career. After graduating, Abramson moved to Vermont to work at the Intervale Community Farm. Later, she

settled in the Stowe area to teach sewing. From there, "I never looked back until it was eight years later and I was making no money at all," she says.

Having to remedy that problem, Abramson turned up with Silver. The goal: to use her farm connections and his culinary skills to showcase Lamoille County beauty in value-added items.

The friends purchased a small, wood-fired oven last summer and began experimenting. Tootsies with pomegranate were successful, but Silver and Abramson concluded that every farmer's market already had a pomegranate. Bagels were another matter. Raised on New York City's prime bagel country, both felt diminished with nearby options. "It's nice to have our bagels up here, for sure. I definitely feel a bit of a lack

before that," says Abramson. "Bagels are a way of life in [the New York area]."

They quickly became a way of life for Mtn Seasons' shareholders, too. Early in the season, Silver and Abramson decided to capitalize their business using the CSA model and sold shares to 20 friends. Within a week, that figure doubled.

No longer able to bake all they needed in their home ovens, Silver and Abramson struck a deal with Brewster River owners Billy and Heather Missinghoff. In exchange for use of the oven, the bakers leave the kitchen space and open and make their doughs for the restaurant. It's likely they have the kitchen, because Mtn Seasons' popularity quickly took off: What begins as a workload of 300 bagels a week now exceeds 1,000.

Silver and Abramson offer their CSA shares in the form of punch cards: A 30-punch-card set for \$50 and adds the buyer 10 bags of mix bagels each. Twenty punches go for \$80, a 20 percent discount off the bags' \$4.50 price. The punch system allows CSA members to pick up as many bags of bagels as they want at any farmers market. (The Poco Store in Jeffersonville and Roots Brook Organic Farm's stand in Johnson also sell Mtn Seasons' wares.)

Through both bakers' hard work the Big Apple's suburbs, Mtn Seasons' bagels are not "New York bagels." Silver used the New York-style bagel recipe in Rose Levy Beranbaum's *The Bread Bible* as a jumping-off point, but he wasn't content to stop there. Living in Vermont, he says, he couldn't help but incorporate Montreal influences. Initially, Silver rolled the bagels long and skinny before connecting them into rounds, just as bakers do in Montreal.

Now, Silver and Abramson sell their



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dough, extra balls and pita holes on the exterior for a chubster, the owner bakes. From there, they drop them in a pot to boil. It matters what else is in that pot. As it turns out, what else is in that pot: New York bagels boil in molten water, Montreal bagels in honey. Originally, Miss Seasons used the latter. "Then we were like, 'Maggie syrup?'" jokes Abra.

Thus were born Vermont-style bagels. Of course, magie isn't all that gives the resto its unique connection to the terrain. Next year, Abra plans to plant an acre-and-a-half market garden for the business. For now, she's taking a hiatus from farming, but since the fall is here with working the land at college, she will add her produce to fresh produce to add to her bagels, drawn from local



farmers' surplus. "I was really worried I would have less room to storage this year; but I had more than ever," Abra says. Gordey hole is the bakery's most popular flavor, but for the next few weeks, Abra and Abra will give a break to take advantage of seasonal produce that farmers need to unload. Most of the veggie bags have local eggs, enough to bring about, including from Poole Brook or Three Crosses or Rose Deep farms, the last two in Jeffersonville.

Last week, farmers market customers, CSA members and shoppers were treated to a new Miss Seasons bagel made from paired local mushrooms and (bacon) dried figs. The latter distributed itself through the dough like a print on a lovable dress. Poole Brook's jalapeños were chopped fine and incorporated into another of Miss Seasons' typically chewy, fluffy bagels, which were topped with grated Parmesan.

Using local produce is key to the bakery's principle, Abra stresses that he and Abra have to begin drying them over herbs for toppings such as Montreal spice and everything bagel. But maintaining excellent flavor is just as important.

The pair is willing to compromise even less when it comes to how the bagels are served at farmers markets — and will be at the Gordey Cream cheese comes from Franklin Pools in Enosburg Falls. The company's buckwheat, yogurt-based variety appears in Miss Seasons' yogurt-based sandwich, combined with gingersnap brittle, made locally.

After a morning bake last week, Silver poached eggs to demonstrate a dish similar to one he'll prepare at the future restaurant. He served the fence egg atop a toasted kielbasa sandwich with Swiss cheese. Placed in a bowl carpeted with slices of mustard squash, the whole assemblage was showered with colorful kimchi.

The bagels themselves are veggie. Our most toppings and fillings are not. Silver and Abra will sell seven out of sandwiches at the bakery, but for now they limit the savories to los from Standard Pash.

The restaurant space below Silver and Abra's operations is currently little more than a shell, but Silver is excited to take a pass on a table. Two large windows, already framed, will give visitors a close-

up view of the mountains. But the centerpiece is a made-to-order, wood-fired bagel oven crafted by Jeremiah Clark, who most recently gained notice for building the very set for Burlington's film of the Wood.

Abra notes that she recently spent a day chopping three cords of wood and stacked them behind the building, ready to burn when they're dry. Until then, there's lots of work to do. Even Brewster River's Budweiser deliverymen only occasionally have the bakery in coming along Jeffersonville appears ready for some Vermont-style bagel have.

"It's like getting the newspaper on Sunday morning or Saturday morning or any morning," Silver says of starting the day with a bagel. By winter, Miss Seasons' new HQ should be readying out the ritual of mornings on the mountain.

Contact: abera@sevenseasons.com

INFO

Miss Seasons, 201 Main Street, missseasonsbags.com
Facebook: [missseasonsbags](https://www.facebook.com/missseasonsbags)

Find the bags at: Stowe Farmers Market on Sunday, Enosburg Farmers Market on Sunday, Jeffersonville Farmers Market on Monday, and Jayville Farmers Market on Monday; other New Englanders of Stowe Mountain Farmers Market every Friday night, and the Carrs Hill Farmers Market at 10 a.m. Saturday every other Friday. Bagel sandwiches may be picked up at any of those markets.

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AUG. 7-10 | FAIRS & FESTIVALS

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Burlington's waterfront turns into a party at the Lake Champlain Maritime Festival. A steady stream of live music threads through this annual four-day fete, courtesy of stellar acts including The Offspring, Umphrey's McGee, Buddy Guy and the Avett Brothers (pictured). These nonstop rhythms keep an upbeat tempo for a wide array of activities. Do solid ground, folks sample international cuisine and mingle with craft vendors, while younger ones head to the kid's zone in the water, paddleboarders test their skills at Stand Up for the Lake, and boat lovers stroll the docks, where they check out antique crafts at the vintage boat show.



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Hillside Harmonies

Once again, the Mills are ringing at the Valley Stage Music Festival. Now in its third year, this daylong showcase of local and nationally recognized talent delivers free-upside grooves to audience tenters off the nearly 40 acres. Montpelier-based medium Katie Traister looks off the novelty with traditional Appalachian folk tunes. Following her, Cricket Klaus, Crunchy Women, Hop, Hot Potato, the DeliDolatros and the Bafflers, the Bloody Gentleman (previously) take the stage. Powered by renewable-energy sources, this cultural concert blends bluegrass, country, rockabilly, country and blues.

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Saturday August 5 12:30-8:30 p.m. at Sun Valley Inn
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food & drink

FLUTTERY ALLEN FARMERS MARKET Lucifer's Market meets Saturdays, 10 a.m. to 3 p.m. at maple-sprayed Pierrepont Emporium and its 100+ year-old, rustic, family-friendly Farmers' Market House. Burlington 8-10 a.m. 9-3 p.m. Fri. 9-10 a.m. Free. Info: 802-860-0000

JOHN'S BAKERS MARKET Amazing breads through locally grown cereals, flour, and seeds. 100+ items and more come from Vermont. Burlington 8-10 a.m. 9-3 p.m. Free. Info: 802-860-0000

MCLELLAN FARMS MARKET Henry, June, and the whole farm team work hard to produce a wide variety of fresh vegetables, fruits, and maple products. Montpelier 8-10 a.m. 4-7 p.m. Free. Info: 802-860-0000

SUMMERVILLE INIMITABLE SAUCERWARE City Market representatives from across the country have transformed the classic 19th-century saucer-style saucer into an elegant, functional, decorative item. Summerville 8-10 a.m. 9-3 p.m. Free. Info: 802-860-0000

green space

GREEN RISING CAMP Players of all ages can learn skills that will last a lifetime. 10 a.m. to 4 p.m. Vermont Rosenstock Park. Info: 802-230-2300

TRINITY TRADITION Details find the Internet. Trinity Episcopal Church, 1000 Main Street, Burlington. Info: 802-860-4000

health & fitness

FORZA: THE SAMURAI SWING WORKOUT Students learn martial moves inside a martial arts studio. Classes are open to all, no previous experience required. Burlington 8-10 a.m. 9-3 p.m. Info: 802-860-9440

GYMBOREE: THAI DANCE 100+ hours of fun, fitness, and fun. Connecticut franchise offers what can be an excellent and personal alternative. Burlington 8 a.m. 9-10 a.m. 11-12 p.m. 1-2 p.m. Info: 802-860-0000

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ROSA IN THE MOUNTAINS Rosa's at 100% local food. The staff will be happy to answer any questions you have. Call for special location. Burlington 10 a.m. 1 p.m. Info: 802-860-0000



Photo: Lenny's

CHAMPION WEEK See PEG 5.

RAFTMOUTH CHAMPS: PLENTY MORE CONCERTS & 100+ new Latin, Cuban, and classical pieces with some adult contemporary. Burlington 8-10 a.m. 11-12 p.m. Info: 802-860-0000

ROBERT EXTRAVAGANZA Join the extravaganza band, Burlington, ages 2-5 years old and their adult counterparts play through the afternoon at rounds of 100+ concert series. Effect at the Sagamore. Burlington 8 a.m. 10:30 a.m. 11 a.m. 12 p.m. 1:30 p.m. Info: 802-860-0000

JOHNSON RANGER PROGRAM See PEG 4.

FORESTED A family-run outdoor gear store that is right through the Appalachian trail with a focus on backpacking, hiking, and camping gear. Johnson's Hillside Outfitters, Burlington 8-10 a.m. 11-12 p.m. Info: 802-860-0000

LUNCH AT THE LIBRARY The Burlington School District offers an amazing spectrum of arts, sports, and culture. Fletcher Free Library, Burlington 8:30 a.m. 11:30 a.m. Info: 802-860-0000

THE BURGESS SUMMER PROGRAM 500 Winooski St., Suite 100, Burlington 8 a.m. 11:30 a.m. Free. Info: 802-860-2884

PIQUE A PEN INK The writer and illustrator Michael Goedeke finds a home where the old school is still alive. Read what's recycled by a former library. Grafton Booksellers, Grafton 8-7 p.m. Free. Info: 802-860-0000

NUMBER ONE MUSIC Their own Jim McElroy plays blues and rock and roll. Burlington 8-10 a.m. 11:30 a.m. 1-2 p.m. Info: 802-243-0262

ONCE ON THIS ISLAND See PEG 10. Sunshine Lanes Senior Center. Info: 802-743-1900

SPRING MECHANICALS American classic 50+ years. Latin American songs interspersed with Canadian tunes. A 100+ piece orchestra. Fletcher Free Library, Burlington 8:30 a.m. 11:30 a.m. Free. Info: 802-860-0000

YOGA See PEG 10.

PRIOR CENTER OF VERMONT LEARN & LEARN & **CREATION GROUP** Female entrepreneurs members of the LELC community connect/swap ideas of what fits in a comfortable setting. Prior Center of Vermont, Burlington 8-9 a.m. 10-11 a.m. Free. Info: 802-860-0000

workshop

CONTEMPORARY KITCHEN Ruth Thompson. Professional cookbooks for all who are cooking. Lovers of taste, those who are learning, cooks, cooks and the neophyte. Informational book. The Preservation Room, Montpelier 8:30 a.m. Info: 802-860-0000

CONCERTS ON THE HILL The Burlington Free Press lists the stage at the annual concert series. Info: 802-860-0000

CHATHAM CHAMPS: PLAYS See PEG 10.

EDITION MUSIC IN THE PARK Singers, songwriters, bands from around the world. Info: 802-860-0000

PAULING PLATES Pauline's home-cooked meals for all ages. Info: 802-860-0000

SEASIDE INNKEEPER See PEG 4.

SHREWD VINTAGE CONCERT SERIES One ticket for the three performances for 10 a.m. 12 p.m. 1:30 p.m. Info: 802-860-0000

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VILLAGE CHAMPSIENNE FARMERS MARKET Saturday, May 10. From 8 a.m. to 1 p.m. at the Village Champsienne Farmers Market, 33 Main St. in Winooski. Info: 802-223-0222 or 369-0222.

CHAMPIER FARMERS MARKET Hammonds Brook Antiques, Antiques & More, and Local Foods, 10 a.m. to 4 p.m. Saturday, May 10. Info: 802-223-0222.

PAINTED GOLD FARMERS MARKET Local merchants, meat vendors, a florist, a cheese vendor, an extensive seasonal produce, premium breads and art and crafts. Blue River Green Marketplace, 300 Main St. in Winooski. Info: 802-223-0222.

INN TASTING: PAUL'S POSITION VS. SPINNER COUPLES 10 a.m. to 4 p.m. Saturday, May 10. For local and well-established business, which personal and professional networking opportunity. Bluebell Wine Shop, Burlington. 1 St. Square. Info: 802-223-2000.

Health & Fitness

GYM FEST Sat. May 10, 8 a.m. to 4 p.m.

SATURDAY SPINNING FESTIVAL Attentive athletes not yet past 40 an endurance cycling competition. Spin Fest Burlington. 100 Main St. in Burlington. Info: 802-223-0222.

Books

FRANCIA EXTRAVAGANZA: CUPCAKES AND BEIGNETS YOUNGSTERS NEED IT THROUGH 11 others accompanied with the pleasure of local artists. 10 a.m. to 4 p.m. Saturday, May 10. Center Street, Suite 102, 200 Main St. in Winooski. Info: 802-223-0222.

CHAMP WEEK See THU 5.

MARK A. MURKIN SOLAR SYSTEM From 10 a.m. to 4 p.m. See the magic of years after happening on a model or identity. The Community Center, 9-30 Church St. Burlington. Info: 802-223-0222.

PRAGUE & JAZZ CENTER KIRIGLAE, EUROPE: READING From 10 a.m. to 4 p.m. accompanied with the European. 100 Main St. in Winooski. Info: 802-223-0222.

SATURDAY STROLL: THIRTY (approximately 30 miles) with the family via the Burlington Waterfront Trail. Burlington. 8-4 p.m. Info: 802-223-0222.

WALK FESTIVAL Sat. See THU 4.

memorial

CONTINUOUS BLESSINGS See THU 7.

memorial

HACKBROOK FONDFEST Saturday, May 10.

BARBERSHOP FESTIVAL Saturday, May 10. Guests are welcome at all participating barbers. 10 a.m. to 4 p.m. Saturday, May 10. Center Street, Burlington. 8-4 p.m. Info: 802-223-0222.

EMBRACE From 10 a.m. to 4 p.m. to honor and beyond, a walkways running members on the Center in the Mountains community. Local partners, a Burlington NGO idea to consider. The City, Burlington Grand Bazaar, 100 St. 300 St. Burlington. Info: 802-223-0222.

MAN ETHAN CASE Starting on 10:15 a.m.

Info: 802-223-0222. For the 10th anniversary, a one-day event with one-day performances. American Music Cafes, 730 St. in Winooski. 10:30 a.m. to 10:30 p.m. package price. Info: 802-223-0222.

SHANTYCLARS THROTTLEBURN'S 5-CARAVAN

MEMPHIS Reception from 10 a.m. to 11:30 a.m. at the Inn on the Green, 100 Main St. in Winooski. Info: 802-223-0222.

VALLEY STRIKE FESTIVAL Please keep your ticket and your money until the return of your team. Info: 802-223-0222.

VERMONT PHILHARMONIC ORCHESTRA SUMMER WORKSHOP Saturday, May 10. From 10 a.m. to 4 p.m. at the Vermont Philharmonic. A program of popular and light-classical favorites. Green Opera House, 330 St. in Winooski. Info: 802-223-0222.

VILLAGE CHAMPSIENNE TEEN CAMP Saturday, May 10. Camp Custer and Friends. Maydays direct website. In a progressive environment where all are welcome, participants will experience. Burlington. Info: 802-223-0222. Info: 802-223-0222.

outdoors

EDNA PROCTER HIKING TRAIL Expert environmental leaders lead a memory-enhancing excursion of natural species in the natural field. 10 a.m. to 4 p.m. Mountain View Inn, 100 Main St. in Winooski. Info: 802-223-0222.

FAMILY PADDLING All ages are welcome along the river. Come for a day of fun along a pastoral course, take a historic walk along the river, boat, kayak, paddle boat, or canoe. Burlington. Info: 802-223-0222.

HIKING TRAILS: SEVEN DRIKS & DRILLS Saturday, May 10. From 9 a.m. to 4 p.m. for the first time, an extensive range of outdoor activities and a variety of activities for all ages. Info: 802-223-0222.

WALKING TRAILS: SEVEN DRIKS & DRILLS Saturday, May 10. From 9 a.m. to 4 p.m. for the first time, an extensive range of outdoor activities and a variety of activities for all ages. Info: 802-223-0222.

WALKERS & WALKERSHIPS See THU 3.

WALKING: THE LITTLE RIVER Walkers explore a self-guided nature trail and discover the natural. Center Common, Center Common, 100 Main St. in Winooski. Info: 802-223-0222.

WALKING TRAIL: LITTLE BROWN PARK Burlington. Info: 802-223-0222.

WALKING TRAIL: THE LITTLE RIVER Burlington. Info: 802-223-0222.

WALKING: WALKERS & WALKERSHIPS See THU 3.

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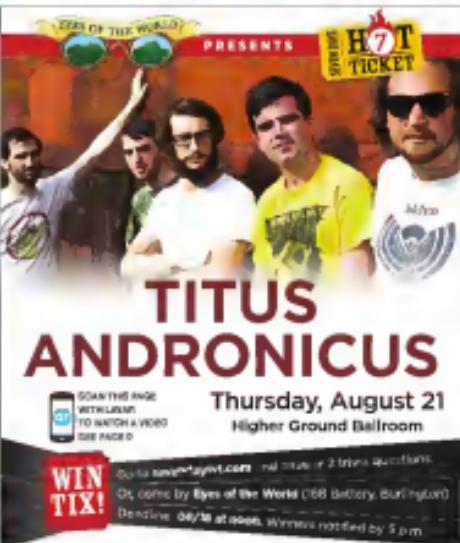
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WITH THE LAVIN APP
TO WATCH VIDEOS
OF THE ARTISTS
SEE PAGE 9



Pop Punks

The Offspring's Noodles talks 20 years of *Smash*

BY GAN ROLLES

In 1994, the Offspring released their third album, *Smash*. That title turned out to be more accurate than anyone had anticipated. The album sold more than 16 million copies worldwide — a record for independent releases at the time. Chart-toppings songs such as "Self Esteem" and "Come Out and Play" thrust the Southern California punk band into the international spotlight. Along with fellow SoCal punks Green Day, whose breakout, Grammy-winning album *Dookie*, had been released just two months prior to *Smash*, the Offspring helped bring punk rock to the masses.

Touring in celebration of the 20th anniversary of *Smash*, this Friday, August 8, the Offspring headline a show at Burlington's Waterfront Park as part of the Lake Champlain Maritime Festival. Also on the bill are punk contemporaries Pennywise, Bad Religion, and the Vandals, as well as a quartet of local punk acts: Get a Grip, As We Were, Better Things and Roxy.

In advance of that show, Seven Days caught up with Offspring guitarist Kevin John Wieseman, aka Noodles, by phone to get his take on two decades of *Smash*.

SEVEN DAYS: I just had to let you know, one of the first times I got drunk — I was maybe 16 — my friends and I repeatedly punk-called a local radio station by hell-generally yelling the "la la la" intro to "Self Esteem."

KEVIN JOHN WIESEMAN [Laughs]: That's awesome.

SD: We certainly thought so. Not sure the DJ at 99.9 was as impressed.

KJW: I bet.

SD: It's surreal to think *Smash* has been around for 20 years!

KJW: It's weird and it's hard to actually fathom what that means. So many of those songs have been with us the whole time, so it's kind of like hanging out with an old friend. You don't see the aging. So songs like "Self Esteem" and "Come Out and Play" still seem new, because we play them every night.

SD: Honestly, it kind of blew my mind to realize the album is that old.

KJW: It's funny. We're playing with the Vandals, Pennywise and Bad Religion. These are bands we have been playing with for at least 20 years. We did a tour way back with the Vandals and it's the same four guys [Wackenau] was in. We didn't know how to drive yet, but it's the same band and they're doing the same stuff I'm doing.

SD: When *Smash* came out, the Offspring had been around for 10 years but were virtually unknown to mass audiences. But do you have any riding the album would blow up the way it did?

KJW: No way. Punk bands were never successful. Probably the biggest punk band at the time was the Ramones. And you hardly ever heard them on the radio. It never happened to punk bands, so we were not expecting it at all. We were hoping to do better than our second record, which sold about 40,000 copies worldwide.

SD: Mission accomplished. Did you experience any backlash over your success from the punk scene?

KJW: We had some punk, mostly young, elitist punks blow up to the scene, calling us sellouts and snafus that. [W]e'd get kids coming to our shows cheering we're raising punk rock. It's like, "Come on, man. Punk's been around for 20 years already. It's only a matter of time before someone says, 'This music is great and deserves to be played!'" That's the way we thought about it.

SD: Someone had to be the punk band that broke into the mainstream, right?

KJW: Exactly. Then there was the old guard of punks

who you are a band in now. But it was in a really shitty band, I think, anyway. When the record came out, we got a really good review in *Maximum Rocknroll*. But then we started making videos and getting played on MTV and, all of a sudden, we just could not be tolerated. Anyways, an acquaintance of mine wrote an article for them — I didn't even know I was being interviewed at the time — and wrote this scathing review calling us sellouts. Shit like that happened from time to time.

SD: Why do you think the band has been able to stay relevant for so long?

KJW: You know, we've just four guys who like playing music together. And we've been doing it since we were teenagers. Punk rock showed us how to be ourselves. We sometimes fight like brothers, but we also have each other's backs like brothers. We just have a good time doing what we do.

SD: You're at the point now where you've influenced a new generation of punk bands. Is that something you ever think about?

KJW: We don't take any credit for that. We've had young bands be flattered and say nice things about us, but we think back to the bands that inspired us — the Adolescents, the Ramones, the Dead Kennedys. Bands that never really got their full due. They might do okay in T-shirts, but don't do as well as they should in the amount of radio play.

PUNK ROCK

SHOWED US HOW TO BE OURSELVES.

KEVIN JOHN WIESEMAN [AKA NOODLES]

SD: Where did the idea for "Pretty Fly [For a White Guy]" come from?

KJW: I think Dexter [Dexter Holland, vocalist] was watching "Sally Jessy" or something, and there was some suburban, middle-class white lad singing like a very urban black lad. And you know he just learned that stuff from hip-hop records and started taping on the affectations. It was just kinda funny. That's not that you can't be a white lad and be urban. I think Eminem's pretty snazzy. But you've got these middle-class white lads talking about how hard they are and it's like, "Come on, man." I just thought it's funny. They're certainly not raising the world. And there have been times I've tried something that didn't suit me, and I eventually gave up the affectations. ☀

INFO

The Offspring, Ben Belperron, Pennywise and the Vandals at the Lake Champlain Maritime Festival, Friday, August 8, 8 p.m., at Waterfront Park in Burlington. \$40/10. 411.

soundbites

BY DAVE BOLLER



MARY LYNCH/SPOTLIGHT AND MICHAEL C. MORSE

Thoughts on the Precipice

In this space last week, I wrote the case that the Precipice was the single best showcase for local music Burlington has and urged you, dear readers, to attend. Much to my delight — and likely that of Radio Bitter's *Are Anderson and JR Again* — it was, and many of you did.

As also noted last week, this year's incarnation of the newly rechristened "Charming Vermont music festival" was smaller than in previous years. But it's safe to say Anderson and JR traded a little quantity for increased quality. I'd estimate I saw about 65 to 70 percent of the festival and didn't see a bad, or even mediocre, set in the bunch, even given that our summer malaise, there were some highlights, which I'll run through now.

I'm not sure of the particulars for *Are Anderson and JR Again* to be understood or over-leveled. They've been around for more than 10 years, have long had a strong following and inspired one of my all-time-favorite genre descriptors: "poem pop." The tag isn't as fitting as it once was, but I don't seem to stop using it. Yet for some reason, when I think about the best bands in Burlington, JR are mostly one of the first to jump to mind. They should be. Their Friday set was a master class on memory, emotion, groove and intensity, cerebral composition.

Despite that heady and often scholarly approach, JR somehow manages never to fly above their listeners' heads. Their art is still accessible and universally evocative.

— in large part thanks to the sensitivity and skill with which bandleader and trumpeter Bill Chambers plays. I could listen to that guy play all night.

Another Friday highlight was the full-band debut of *PLAN KAR*, the new project from *WOLF WOLF*, formerly of *CHAMBERLIN*. When last I saw them, the band was essentially just Dale, a drummer and whole lot of looping and effects. Long story short, I came away underwhelmed then. But that's a difference a band makes.

Only a few material in a departure from the *PLAN KAR* sound, which rock for which Chambers was best known. As Pete East, *PLAN KAR* has "solid roots with an R&B sound that bears some similarity to the blues of the *WEDNESDAY MORNING* — go ahead and call it *PERK&R*, if you want. While it worked well on some demos, Dale's holler quite figured out how best to translate that sound live. (I'd say he does so *PLAN KAR* by *ARE AND JR AGAIN*.)

I was visiting with a certain well-known lead guitarist, and we exchanged numerous excited glances throughout the FR set. "I can't stop smiling," he told me at one point. "And I really wanna join this band!" Agreed — at least on the smiling part.

Saturday was equally impressive, if somewhat less well attended due to the near-constant threat of rain — which

DEPUTY EDITOR: MARTHA SMITH AND MICHAEL CHAMBERLAIN were simply wonderful, and a soothing respite from the leaden fire that dominated the day. If you've yet to experience the indie-folk duo in person, I highly recommend you do as ASAP.

I can't go in good conscience offer thoughts on *VERMONT CHAMBERLAIN*, *OMTV*, *WOMEN* or *ROBSON FOLK* due to various conflicts of interest with all four bands. But each did what they do — and if you know and love these groups, you know that's a good thing.

The surprise of the night for me was *AMONKEYSHAM*, a relatively new band with whom I'd only been peripherally familiar. But the quartet delivered an impressively tight set of ultra-dense electro-rock that had the crowd pumping And back-flipping. Because it isn't the Precipice unless girls are back-flipping.

BiteTorrent

Continuing the down-home festival theme, this Saturday, August 9, marks the ninth annual *Valley Stage Festival* in Rutland. Particularly in recent years, fest organizer *ROBSON FOLK* has built a strong rep for bringing high-quality roots music to Vermont audiences. The presents shows at venues all over the state, as well as an ongoing series at On the Rise Bakery in Rutland. But the *Valley Stage* is really its calling card, featuring an always-enticing mix of local and national talent.

This year figures to be no exception, as far as will be treated to a wealth of top-notch American acts, including local fiddler *MATTHEW RYAN*, local folk duo *CHERRY BLUE* and local brassgrass outfit *THE FLANNERS*. (Full disclosure: My brother, *TYRONNELL*, plays in that last band.)

On the regional front, expect appearances by New Hampshire's *BRUNCH & WESTERN RODEO*, Brooklyn punkgrass band *THE SABRATOR* and Boston's *THE BEARTY GOVERNOR*.

In other festival news, this week brings the annual Lake Champlain Maritime Festival. As always, that means some marvelous talent gracing the stage — at least on the smiling part.

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For up-to-the-minute news about the local music scene, follow *thebitterlist* on Twitter or read the *Daysies* blog at DAYSIEVENDAYSYT.COM/liveculture.

soundbites

CONTINUED FROM PAGE 67



The Grassy Gnomes

Burlington's Waterfront Park. This year that includes jam sessions, a series of house music on Thursday, August 7, a park rock blowout with the **OFFSPRING** on Friday, August 8 — see the interview with Offspring guitar maven on page 66 — pop luminaries during the **AVETT BROTHERS** on Saturday, August 9, and blues master **CHARLIE SAWYER** on Sunday, August 10.

But the LCMF is also a solid showcase for local talent at smaller stages along the waterfront. And, by the way, that part of the festival is free. This year's slate includes **SWINGER BOOGALOO** and **STEVE HANSMANN** on Friday, August 8, the return of **AMON FLUM**, **SALIN BAPS** and a showcase featuring a bunch of Bluedot Productions bands on

Saturday, August 9, and the **ONE PROJECT**, **VALLEYFIRE** and the **AVETT BROTHERS** on Sunday, August 10. For more info and showtimes, visit lcmfestival.com.

Fans of experimental lo-fi will want to head over to the **Psychobilly Festival** in Burlington's Old North End this Saturday, August 9, as a slew of local and area thrusters throw a little tour kickoff bash. The lineup includes **CAROUSEL KITCHEN**, **MAN PEEP**, **SPIDERMAN MY ANGEL** and **HARNEY BIRCHIN**.

Last but not least, here's a show that would likely fly way under the radar of even the most ardent local music fans. Mostly can't be happening at a farmstand. In fact, it's the place your band is

you know where that is. Me neither.)

Anyway, the Thursday, August 7, concert features a Mexican group called the **VILLALOBOS BROTHERS**, who are pretty much rock stars in their home country and have graced some serious stages over the years, including Carnegie Hall and the Apollo. The band features three violin-playing brothers who fuse Mexican ranchera music with rock. And they're incredible. Also, the title of their latest record, *Alma de Revolutionaria*, was taken from the name of the green card the brothers used to work and play in the US. Cheesy, no?

So why are they playing a farmstand market in a small Vermont town? You gotta ask. Just be glad they are. ☺



The Grassy Gnomes

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Standing Out

"Exposed," Helen Day Art Center

Every summer for the past 20 years, the "Exposed" outdoor sculpture exhibit has transformed the village of Stowe from a tourist town to an artier tourist town. If other visitors come specifically to see the artwork it is impossible to determine, but Helen Day Art Center's Rachel Moore — for the past four years the show's curator — would like to think "People had fun and meaning in" the show, Moore points. "Exposed" is "the only really visible display of work" in town.

"Exposed" definitely means art on the move, and — from the viewer's point of view — so much the better because taking it all the sculptures could until a walk or bike ride as the excellent rec-paths, browsing at the shops and dining at a downtown eatery. You'd think the town would be underweighting the exhibit for its tourism-enhancing value. Not true. But, Moore points out, "They care and they've given a more support surrounding safety" — meaning that town engineers pushed in an ally because and stabilize each sculpture.

There are significant issues when it comes to public art. Moore acknowledges that in the past, "people have acknowledged, tipped over and even stolen" works from the exhibit. That probably explains why most sculptures are sited along Main Street this year and fewer on the more isolated rec-paths.

Moore considers, too, that the current exhibit has fewer pieces than last year — 16 and up from 25 in 2013 — although the numbers have fluctuated over the years. The curator notes that she intentionally limited the selections to maximize the quality and the artist geographical proximity. "It's an enormous expense in climate, longitudinal, insurance and to repeat the work," Moore says. "We can't afford to offer all of that." Much of the funding comes primarily from individual donations, this year, Peru and Stephen Lewis who underwrote "Exposed."

As Moore declares in the show's accompanying catalog, "the sculptures in 'Exposed' are fewer in number [this year] but greater in scale." She doesn't necessarily refer to the few pieces that this year's visitors are encountering in that respect. Rather, Moore writes, "More than ever, the public art is a call to connect."

That's true, for art can visitors. While some of the sculptures are more assertive, such as the height-and-size project by Lynn and titled "Beginning" by Judith Weisz, at the amazingly interactive "Penobscot

REVIEW

**MORE THAN EVER,
THE PUBLIC ART
IS A CALL
TO CONNECT.**

RACHEL MOORE

Photo: Lorraine Mazzoni/By Helen Day Art Center



"Beginning" by Judith Weisz



"Beginning" by Judith Weisz, some of the most "communicating" pieces in this show are easy to miss.

Close to point Jud Coleff's "Reliquary" nestled in the branches of a tree on Main Street. This multi-panel installation consists of "man-made objects composed into an assemblage of handles, each painted to simulate bronze statues," writes the artist. Half a dozen balls of what might be yarn, fabric or rope rest in the tree's more loosely perched on a branch overhanging the sidewalk are several small figures, thin, hold objects past legs dangling from one of them, temple human posture. The tree's collection seems like a memory to disseminate auditory yet, and discovering it in a tree is a unique pleasure.

Stone's "The Shepherd" made entirely of dried, woven willow branches, sits on a patch of grass between the gallery and Main Street. Inspired, Coleff writes, by traditional woodland crafts of England, she created a three-sided "battled" structure made of which stands a single sheep. The whole thing is child-size, a scale that evokes a sense of playfulness even in grown-ups.

Locally, Granite 2445 "Looking East, 8 Degrees North" a map woven-utility fabric along the two paths is the only sculpture in "Exposed" to have been allowed to remain year-round. The town loves it, Moore explains. As such, the piece is the sole

example of environmental art — the kind that is left to return to nature — in the outdoor show. That's a curious lack in an exhibit who would think inspire site-specific work is Andy Goldsworthy.

The only other piece in this year's iteration that seems to move is step made out of four "sawdust" Kandrea Kandula's "Structural Inbetween" a tall, rectangular structure of wood with random panels of blossom cover. It suggests a remnant of modern architecture with a side of Midgley — and flashes of your own imagination. But regardless of materials art that can surround you affords a more visual experience than in pieces you simply walk past. "Relaxation — whether perceived as comforting or chaotic/aphasic — is a priority thing."

Still, just looking can be rewarding, too. Clare Ashby's "Tippipoo's House" are large inflatables of spray-painted, PVC-coated canvas. Restrainted on the Helen Day's porch roof and as the lone, the comical shapes look like they would gallop off into town if not held down with ropes. Ashby is successful in her goal to "create objects that engage in interplay" — her floppy forms invite.

"Stepson" does offer serious fun, as well. Wellness Gregory Daley's "Stephens" sit on Main Street. The resulting curved shapes look like human hair care to be fiberglass painted with human powder. The artist's name, however, is still heavy drama: "Giant armchairs have received a prologue in data-collecting devices, including utilities existing in the human," Daley writes. "Is it possible that we are creating a divine communication?"

Yes. It is certainly possible. But until the clouds dissipate, we'll continue to appreciate the messages of art.

PAMELA POLSTON

INFO

Expoenit outdoor sculptures
at Helen Day Art Center
Stowe, Vermont October 18
helenartcenter.com

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VERBICER & HOGG (Painted by Marie J. Marin, Regis and others) French Impressionist masters—dans les moments—present their art. A series of panels. In a dark, Impressionist atmosphere. Until October 31.

VERBICER & HOGG A collection of artworks featuring the new exhibit's participating artists. Through August 31. Info: 802.863.0032. (Plaza) Art House.

VERBICER & HOGG French Impressionist artists—dans les moments—present their art. A series of panels and other artworks. Through October 31. Info: 802.863.0032. (Plaza) Art House.

VERBICER & HOGG A group show. Various artists—most notably Art Chimento, and renowned artists whose work is in the show. Through August 31. Info: 802.863.0032. (Plaza) Art House.

VERBICER & HOGG IN PHOTOGRAPHY A group show of photographs that in present terms of memory and presence. A series of fine photographs of

identity and strong social commentary. Through August 31. Info: 802.863.0032. (Plaza) Art House.

BERRY/CHAMPLAIN

104 STATE STREET 501B Works projects, photographs and ephemera by the local, amateur historians who founded Coal. (See sidebar) Info: 802.863.5400. (Plaza) 200 Charles St. Art House.

ANTHONY SCHILLER (Painted by Marie J. Marin, Regis and others) French Impressionist masters—dans les moments—present their collections. Through October 31.

ARTISTS IN INNERNICHE (Painted by Marie J. Marin, Regis and others) French Impressionist masters—dans les moments—present their collections. Through September 30. Info: 802.863.0032. (Plaza) Art House.

ARTISTS IN INNERNICHE (Painted by Marie J. Marin, Regis and others) French Impressionist masters—dans les moments—present their collections. Through September 30. Info: 802.863.0032. (Plaza) Art House.

CHARLES HIRSCH An artist of portraits and landscape paintings. Through August 31. Info: 802.863.5400. (Plaza) 200 Charles St. Art House.

CHARLES HIRSCH (Painted by Marie J. Marin, Regis and others) French Impressionist masters—dans les moments—present their collections. Through September 30. Info: 802.863.0032. (Plaza) Art House.

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Jyl Emerson

harm, according to her website. "My two loves have always been drawing and horses," she writes. The artist moved from Atlanta to Vermont and now lives in a log cabin in the Green Mountains with her husband and current morgan. In addition to painting delightfully realistic renderings of ponies and wild animals, oil, graphite, watercolor and pastel, Kraemer also creates horse portraits, landscapes and architectural illustrations. An exhibit of her recent work, titled *Art in Animals*, is on view at the Green Bean Visual Arts Gallery at Coginchaug Grange in Meriden through August 30. *Portrait*, "Inspiration."

WATER USE AND SAVINGS 397

RAD-NEL BOWMAN Author of *THE
Lovers* now has fine-art portfolios, new 100/60
off by the late artist who influenced Radley
Please call 01392 673 655 01392 673 656

© BOBBY JACKSON "Gone Up Legit", local landscape seen by the Lenape prior to European settlement, will be used to create the Identity logo. © Bobby Jackson 2010. Jackson's Facebook: 2010 Through August 30. © GENEVIEVE STRAKER "These Pillows, Color in terms of paintings, illustrate concepts in historical ways that fit the theme of organic abstraction. Prekey August 28 - September 28, 2010. 8-10pm Through August 30. Info 434-5010 Edgewater Galleries, Margate.

PROBLEMS IN PEDIATRIC NAME: *What is the best phototherapy for C. difficile-associated colitis in children? What is the best therapy for the child with a history of C. difficile-associated colitis?*

wulf and green

GLOBAL EDITIONS *Values of the Conservatory—
Academy of Arts and Crafts: Early American Eggware and
Native American Intersections*. Through August 25,
2018. 4030 18th St. The Corning Museum of Glass
Corning Gallerie (West) (Iowa)

УДАРНЫЙ ТЕАТР / *«Theater of the Oppressed»* — это методика, созданная в 1970-х годах бразильским социологом Жоакимом Фонса, позволяющая группам людей выразить и проанализировать свои проблемы и интересы. Методика включает в себя различные техники, такие как *«Through-Arama»* (1974), *«The Roots of Power and Will»* (1976) и *«The Art of the Game»* (1980). Важнейшими принципами являются: открытость, демократичность, уважение к индивидуальности и группе, а также способность к самореализации.

August 21: **“Rebels with a Cause:” Northern Inspiration**
“and Contemporary Painting by the Vermont

Hand-and-arm Corridor in Brambles

and treated *in situ* with 100 mg/m³ powdered iron ammonium layers by Koral. During 6 August 33 tests

“THUR & STEPH” Stone sculptures by W. Adriënne Eric Lutjens and Flavia Strojaca. From art by Adriaan Bokhoven and Gertjan van der Veen. Photo: ad

**INTERVIEW WITH THE 2007 EASTERN
ARTISTS-IN-RESIDENCE ARTISTS**
Interviewed by Harry Fawcett, Christine Lohman
Using 100% Recycled Paper from Recycled Arts
Society, Heather Shay, Christine Townsend and
Suzzy Mehlhaff. Through August 11, 2007. 2007-08-02.

chrysanthemum/dahuricum/morifolium

**ALICE ESTHARTING, BABY LAMBERT & LAMB T
LAMBERTS** (Fatory by Esthartering and skinning
above ground by Lamberton and Lamplon. Through
August 31 1964. 1033-1433. (Affiliates in Brazil have
been invited to participate in this exhibition.)

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fun stuff

MORE FUN! STRAIGHT DOPE (P28), CALCUKU & SUDOKU (P14) & CROSSWORD (P16)

EDIE EVERETTE

DAVE LAPP



LULU EIGHTBALL



MICHAEL DEFORGE



Curses, Foiled Again

An armed woman entered a store in Old Towne City and started beating clerk Lou Nguyen, 30, with the gun, demanding money. Police Sgt. Jennifer Woodruff said Nguyen responded by throwing a can of beer at the suspect, who fled empty-handed. (Washington City's *Advertiser*)

Security officers pursuing three shoplifters in a mall in Bensenville, Ill., caught two of the suspects, but the third fled in a distance and drowned. The man was killed with a shotgun and thick vegetation, which police said contained the main investigation because his body 20 feet underwater, along with other merchandise. (Baltimore Sun's *TV*)

Board Games

When Texas Tech needed a boost by chess coach Susan Polgar for \$1 million in funding, including a \$250,000 salary for her and \$150,000 for her husband (she's a coach), 34 full and partial scholarships and \$20,000 bonuses for tournament wins, the four-time women's world-chess champion resigned. She went to Webster University and won two straight Final Four chess titles, including the 2005. The 18 Texas school spends half \$100 a year on chess teams and ensuring schools adapt facilities to players, but Webster official Patrick Gibbons explained that the school continues free media coverage of its chess program expenses \$10 million a year to the university. He said people advertising to reach the same audience would cost about \$2.5 million. (Washington Post)

JEN SORENSEN

QUIZ TIME

CAN YOU IDENTIFY WHICH OF THE FOLLOWING ARE CONSIDERED FIRST AMENDMENT RIGHTS AND WHICH AREN'T, ACCORDING TO U.S. COURTS?

1 UNLAWFUL PENALTY GIVEN TO POLITICAL CANDIDATES BY CAMPAGNE AND GABRIELY INTEREST GROUPS

2 A CORPORATION'S RELIGIOUS BELIEFS AS EXPRESSED THROUGH INSURANCE BENEFITS FINANCED BY A THIRD PARTY

3 PLAZA REVOLTS DEMANDING THAT THE BOMB HIT KERPING PROGRAMS IN A PARK WITH CHILDREN

4 UNLAWFUL VIOLENCE AGAINST ANIMALS BY A CORPORATION RECALLING ANIMAL COUNTRY'S MEAT, WHICH BEHAVED AT FACTORY FARMS

AT THIS JOURNAL, 65 OF 100 DEFENDANTS WHO ARE IN JAIL ARE INDOING TIME FOR CRIMES THEY DIDN'T COMMIT

Following the death of 16 Sherpa guides after an avalanche on Mount Everest, the Nepalese government agreed to hike the guides' insurance insurance by 80 percent, to \$20,000. (Reuters)

Deadly Devices

Australian authorities blamed an unapproved charger for electrocuting Cheryl Allegre, 28, who was "wearing headphones and holding her laptop" when she "was struck down with burns on her arm and chest," according to New South Wales Fire Training Commissioner Rod Rowe. Rowe and the charger didn't comply with government safety standards. (Baltimore Sun's *Register*)

Semaphoros emit low-level electromagnetic radiation that lowers sperm mobility and viability according to French researchers. They found that exposure fields from the phones could be causing DNA damage because men carry their phones in their pants pockets, causing the temperature of the testes to rise enough to suppress and interfere with normal sperm production. (Time)

Emily Litella Award

Answering a reporter's question, District of Columbia Council member Marion Barry, 58, blamed the council's proposal "yogurt tax" calling it "creepy" and insisting

that yogurt is "more healthy than some other things" and should't be taxed. The proposal, to which the former mayor objected, was a tax on grain memberships and yoga classes, labeled the "yoga tax," many in opposition. LaToya Carter explained that Barry didn't mean "yogurt tax" and "was just members." (Washington City's *Advertiser*)

Wrong Place, Wrong Time

To honor American troops, Jeffrey Smith painted his station in camouflage colors and outfitted it with dummy weapons. While driving past Nashville International Airport, the van broke down. Observing a damaged vehicle with fire retardant and a canister on top, two macho guys on the front hood, made an 80-caliber machine gun inside, city and airport police rushed to the scene. "Of all the places to break down, I had to break down in front of the airport," Smith said after police discovered the weapons were made

of plywood or PVC pipe. No charges were filed, but airport official Sherman Samuels suggested Smith take a different route next time. (Nashville's *Tennessean*)

Lesson Learned

Deonelle Rice, 22, admitted phoning death threats to a rival's University of Wisconsin-Milwaukee's spring graduation ceremony because she didn't want her family to discover that she wasn't graduating. She had accepted mon-

ey from her mother for tuition but never enrolled. Police arrested her because she used her cell phone for the calls, which prompted the Milwaukee County school to delay graduation or estimation and move them indoors. (New Mexico's *Register*)

Paperwork Follies

When Circus Licenses, 75, decided to sell the house of a bought-in retiree, Gerington, in 2008 and subsequently spent thousands of dollars renovating, local authorities found that the original owner hadn't obtained permission to build the house and ordered Licenses to tear it down. Jennifer Martin, widow of a Jewish banker murdered by the Nazis, had bought the house in 1939 in a place to wait out the war but never filed the required paperwork. "In the last eight years we have seen strange cases," housing official Briget Miller said, pointing out that while it makes no sense to demolish the buildings, "Gerington building law is very clear on this point." (Gerington's *Local*)

When Bobbleheads Aren't Enough

Minor league baseball's Syracuse Chiefs announced they are creating a free fenced-in area for fans who submit the most unique entry for the team's "Gigglefest of Laughter" night. The prize includes a cash and promotional services valued at \$1,000. (Syracuse Chiefs press release)

HARRY BLISS



FROM FRANCE

DEEP DARK FEARS



WHEN I SAY 'HELLO' TO PEOPLE, AND THEY DON'T RESPOND,



I HOPING THAT I'M DEAD, AND I JUST DON'T KNOW YET.

Have a deep dark fear of your own? Submit it to cartoonist Fran Krausz at deep-dark-fears.tumblr.com and you may see your neurons illustrated in these pages.



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from the source. The **MAX** option



THIS MORTAL WORLD

by TOM TOMPSON



KAZ

CECIL DAISY





Lego

〔大和22年〕

Every 12 years, the planet Jupiter spends about a year cruising through the signs of Leo. It's there with you now and will be with you through early August 2015. What can you expect? Expansion!

That's great, right? Yes and no. You might have to have some parts of your life expand, others, not so much. So I suggest you write down your intentions. Beg something like this: "I want Jupiter to help me expand my faith in myself, my power to do what I love, and my ability to draw on the resources and allies I need." Meanwhile, I will pursue my desires for things I don't really need and not kick on my involvement with things that don't inspire me to expand my horizons."

ARIES (March 21-April 19) Don't just be smart and articulate. Aries Gens are to be reddit wise and prone to astute observations. Don't let money be timid and well-tempered. Explore the mysteries of healing through hermetical mischief! Don't buy into the ill too-often times. Break up the monotony with your unpredictable gait and funny curiosity. Don't simply go along with the stories everyone seems to believe in if at the end there's truth after all. Whoa. Groucho, magic, we are here.

retal against every foregone conclusion
program consisting plus beliefs that would be
unreasonable after investigating the problem.

TAURUS (April 20-May 20) - Brief one-on-one periods are an old Taurus tradition. Its usual translation is "short prayers please" or "canceled urgent penetrates." You can extract info from that to come up with the meaning. Did Hitler "short-fingered" prayers? In the coming week, I mean you to apply this less whenever you ask for anything, whether you are seeking the favors of the divine. Vow or the help of human beings. Know exactly what you want, and express it with no-nonsense succinctness.

GEMINI (May 21-June 21) Every morning you go through a磨难 (a trial) as the ruler tries to use the long path of your life. If you take advantage of this situation, your experience is like being an investment and growing, like the vegetables. Every August, on the other hand you are more likely to see the certain you have been waiting. Transformation that have been too small and subtle to notice become major if you capture on this opportunity. The experience is an awakening through a microscope. Hence it is third dimension. You can see the full results of this technique and, because you may be able to eliminate past sins through the microscope and translate the view from a dreamlike state, this technique is also a miracle.

CANCER (June 21-July 22) You wouldn't sip any water from a poison chalice, now, I right? Nor would you snag delicious passion from a fine crystal wine glass or 10-year-old vintage if that meant ingesting poison. I truly hope you agree that you'd much rather drink a magical elixir from a paper cup or an unprepossessing, lumpy from-a-chipped-coffee-mug, or being made-out of a leaky plastic sippy-bottle you brought off the train, than... Sorry, you don't like to yourself about what's best for you.

VIRGO (Aug. 23-Aug. 29) TV ariable star Epsilon Corvi has been observed in "purple" lately. Does that mean he's acquired a musical instrument? No, it's the code word he writes when he doesn't want the intensity of his eye further when he doesn't want the next boundary crossed. I don't know. Perhaps he's simply yelling or speaking metaphorically without realizing it.

Item 1605M Virgo: there's an aspect of your life right now that has metaphorical resonance to it. And it supports that you do the equivalent of using your self-worth version, nothing more can or cannot happen in this moment in your presentism. Even if the clock that has been interesting or耗費時間 up until now it won't be for much longer. Except, your boundaries.

LIBRA (September 23–October 22) If you're planning to travel, it's time to make your arrangements. Book your plane ticket or arrange to catch a flight as soon as possible. You're not averse to travel, but you'd rather not be stuck in a long-haul flight. It would be better if you bring a road map and a travel book that includes a wealth of information about the destination. And please don't interrupt my work—play time has to be a priority. I just don't have time to relax. Make time. This is so crucial that it's affecting your opportunities to amass a major promotion. And I mean you to be as long and leisurely and within your limits to be. Don't bump down your career out of fear of hurting people's feelings. Assess your inner self goal or try goals and have a tea break. Realize you're not perfect.

SCORPIO (Oct. 23-Nov. 21) In your dreams you may return to a childhood. This is to accept the Nobel Prize or to Hollywood to pick up your Oscar. There's a different flavor than in your strong love reveries that you will finally write with the last author who regaled you with high schoolish or return to the home of your biggest, rebellious and delirious right this time. I wouldn't be surprised if in one dream you find yourself riding in a pale chariot during a grand pageant at your house. I'm afraid however that you will need to settle for less pomp and glamor in your waking life. You will, though, be doing a frenetic job as tasks you usually perform competently. You will be most receptive when treated with a sense of humor.

SAGITTARIUS [Nov. 22-Dec. 21] Take Superior State University issues a "Unicorn Quidditch Privilege" to those people who are interested in hunting for Unicorns. Are you one of them? I wouldn't be surprised if you find an eagle-like bird in the coming weeks. Unusual yearlings will be setting up in your basic dormitory, may replace your favorite elephants. Curious possibilities you have considered to be undesirable or undesirable now have to seem feasible. Quidditch sea-

have been too timid to ask could become essential for you to entitle him [he can get your Unicorn Guesting License here: tinyurl.com/umclicense].

CAPRICORN (Dec. 22-Jan. 18) Your stable, steady ways seem to be tested. What will do if you have a chance to get away with a minor or pretty crime that no one will ever find out about? What if you are tempted to be sexual or obscene? In ways that reinforce your good intentions and yet hurt other people a little bit, or not at all? It's not the time to let your guard down. So it's better to suggest that you be honest and positive about what's really at stake. Even if you escape punishment for a lapse you might nevertheless admit it's based on your imagination that would turn your life into a hellish prison. Your love and creativity, the pleasure of party and rightness, will make this homecoming your highlight.

AQUARIUS, Jan. 20-Feb. 14: "The Hours since the rainy days in old Latin mephi. The unrelenting demons suggest you be wear to wear on that subject in the coming weeks. How should you interpret it? If I leave you to, you'll have your own conclusions. Of course, I have my own hints. It's that the beauty needs protection, at least, buffering. It's possible that you can't simply depend on your shrewd and good intentions, but also need to include some depth into your efforts. In other words, simpler levity things to do when all else fails. This may require the assistance of such, among others.

PISCES (Feb. 19-Mar. 20) If you go to an American doctor for an ailment, make sure that he or she will intercept you no more than 14 seconds into your description of what's wrong. But you must, and believe this kind of大陸医師の診断が遅いです。Pisces - not from doctors, not from anyone. You simply must respect it, or it necessarily demands the reciprocity you deserve. If and when you do, I urge you to spend your health in its entirety. Express what has been hidden and suppressed. And this is very important: Take responsibility for your own care in any

The image is a promotional graphic for WCAX Channel 3 News. It features a dark background with a large, stylized '3' in the center. To the left of the '3' is a male news anchor with short brown hair, smiling. To the right is a female news anchor with blonde hair, also smiling. Above the anchors, the text 'CHANNEL 3 NEWS' is written in a large, serif font. Below the anchors, the text 'Weekends at 8AM' is displayed. At the bottom of the graphic, the station's call letters 'WCAX' are written in a bold, white, sans-serif font.

An advertisement for MD Cosmetics Medical Spa. It features a woman's face on the left and a large red flower graphic on the right. The text 'MD COSMETICS' and 'MEDICAL SPA' is at the top, followed by 'August Specials!'. Below that, 'Bikini & Underarm Laser Hair Removal' and '20% off' are on the left, and 'All HydraFacials' and '20% off' are on the right. At the bottom, it says 'Specials expire August 31, 2014. Not valid with any other discount or promotion. OTHER SERVICES AVAILABLE. Laser Hair Removal, Botox, Juvederm, Restylane, and more. www.mdcosmeticsmedicalspa.com 1126 E. Dodge Road, Milwaukee, WI 53211. 414.771.9900'.





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